

# *The* School Musician

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Composer's Analysis  
of the Class A  
Required Number  
for the next

National  
Orchestra  
Contest

in this issue



NOVEMBER  
1 9 3 3

Robert D. Isele  
Harrisburg, Pennsylvania  
First Division Trombone, National, 1933  
Story on page 32

# NEW INVENTIONE

# TEST AT FAMOUS LABORATORY AMAZES ENGINEERS AND ARTISTS

**N**OISY clicking valves! Always a menace to tone purity and an irritation to artists. Magnified by the exacting demands of radio and recording. Long accepted as a necessary evil. Now you no longer need to let it interfere with perfect performance.

Every player of a valve instrument will welcome this news. Conn has solved the problem with its new *Clickless* Crysteel Valve. A product of the Conn laboratories—perfected after two years of research, experiment and tests in actual playing service.

Then submitted to the most exacting test known to science. The old valve and the new were given a special audition at the Byers Recording Laboratories in New York City. First the old type valves and then the new were operated before the Crystal Microphone — most sensitive of all "pick up" devices — and the comparative intensity of sound recorded and observed. A brilliant assemblage of artists, directors and technicians collaborated in this test.

**CLICKLESS CRYSTEEL VALVE TESTS 6 DECIBELS QUIETER**

The results showed conclusively that this wonderful new valve is 6 decibels quieter than the conventional type. Since only 40 decibels are used in ordinary broadcasting, it is evident that an amazing gain in quietness has been accomplished. All trace of valve click has been eliminated and the remaining noise is so slight that these artists invariably referred to it as the "silent" valve.

Read the proof that packs these pages. Follow every detail of this sensational test. Then remember that the Clickless Crysteel Valve is exclusive with Conn. Protected by United States Patents Allowed. Now available on a complete line of Conn Trumpets and Cornets.

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ELKHART, INDIANA**

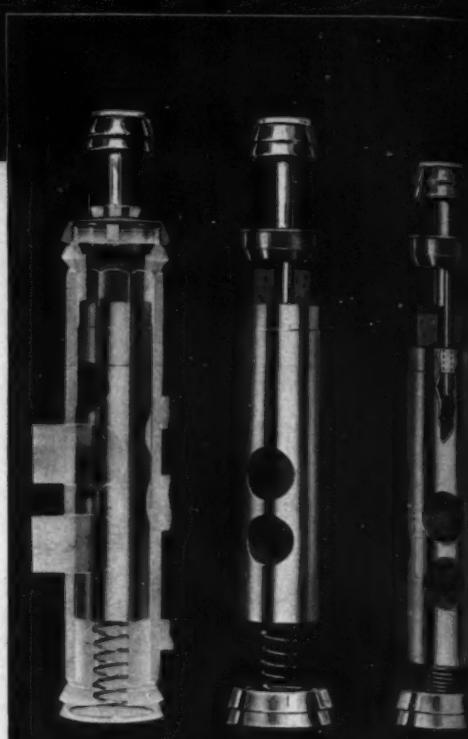
## PROOF OF ITS WEAR-PROOF QUALITIES

Making the valve pumps with delicate Dial-Gauge Micrometers at the conclusion of a factory test in which a set of these valves operated up and down 1,000,000 times a second—for three millionths of a second—equalled the test of 5 years of normal use. The wear shown after test was only six one-hundredths of a thousandth of an inch or one-fiftieth the diameter of a human hair. Micrometers reading a thousandth of an inch, Conn.'s scientific air test machine showed a clearance of one one-thousandth of a quarter ten-thousandths of an inch—a wonderful tribute to the wear-proof qualities of the new Cycloidal Valve. Left to right: O. B. Stock, Engineer in charge of factory testing; L. B. Greenleaf, Chief Engineer; Alfred Loomis, Research Director; (seated) W. P. Dausman, Engineer and Inventor of the Cycloidal Valve.



#### THE TEST THAT MADE HISTORY

— Herman L. (Hymie) Farberman operates the valves before the microphone in the Byers Recording Laboratory. First, he tests out his own very fine trumpet with conventional valves, then the trumpet with new Clickless Crystel Valves. A distinguished group of artists and technicians check the amazing difference shown by the delicate instruments in the Control Room. Left to right, Norman Weiner, Simone Mastia, M. P. Frutchey (Control man) and Louis Katzman.



**THE CLICKLESS CRYSTEEL VALVE**  
(above)—The revolutionary new valve which eliminates noisy side-slap. Plastic photograph at left shows assembly of pump in casing. Note that key in keyway is used only to locate pump radially and does not move up and down when pump is worked. Note in second view construction of no-silent feature with stationary guiding pin. Third view shows how pin inside pump silently and positively guides the pump, pump works up and down. This feature exclusive with Conn and fully protected. U. S. Patents Allowed. This pin is absolutely non-corroative insuring continued perfect action. Three times more guide surface and wearing qualities than with type key and entirely eliminates valve click.

**A DISTINGUISHED JURY  
GIVES ITS VERDICT**

The concert, radio and recording artists who helped test the new Clickless Crvsteel Valve and who give you their opinions here, form a distinguished and critical jury.

**B. A. Roff** and his orchestra have long been concert and radio favorites. Both as director and as a cornetist he ranks among the premier artists of today. **William Teng**, Trumpetsoloist with Roff's is well known for his radio work and long experience with the famous Sousa and Pryor Bands. **Simone Mantin**, now Manager of the Metropolitan Opera Orchestra, ranks as America's premier Trombone and Euphonium soloist. **Herman L. (Hymie) Farberman**—an outstandingly brilliant Trumpet soloist and a radio star notable for his work with A. & P. Gwynne, Tilt, Paramount, etc. **Norman Weiser**, talented Trumpeter at the Capitol Theatre, with NBC and many recording studios. **Louis Katzman**—with many years of big-time trumpet experience, now a popular conductor of his own radio dance orchestras.

All these men agree that the Clickless Crystal Valve is the most important contribution toward band instrument perfection since Blumel invented the piston valve more than a century ago.

**THEY**  
(Above)  
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# ENDS Valve CLICK



THE END IS NEAR

M. P. Chanting Jr.

Test Engineer



**THEY TALK IT OVER**  
(Above)—B. A. Rolfe, Famous Conductor of one of the most popular radio bands on the air and his Chief Trumpeter, Wm. Tong, examining the construction of the Clickless Crystal Valve. Both agree that it is an indispensable aid to perfect performances over the air.

• • •  
**THE CHIEF SCANS THE CONTROL BOARD**—At right—Mr. J. G. Byers President and Chief Engineer of Byers Recording Laboratories shown at the control board with Louis Katman looking on. The Byers Studio is a leader in radio research work. One of the very few studios equipped with Crystal Microphones, the most sensitive of all pick-up equipment.



BYERS RECORDING LABORATORY

INCORPORATED  
1920 RECORDING  
NEW YORK CITY  
CITY AVENUE

OCTOBER 1920

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G. G. Goss, etc.  
New York City

Dear Mr. Shinn:

You will no doubt be pleased to receive the following results of tests conducted in our laboratory to determine the amount of noise made in fingering trumpet valves.

Test #1 This instrument with old type valve, used only 10 months, normal fingering or valve ..... 0 level

Test #2 This instrument with new type valve, operated 2,000,000 times, normal fingering or valve ..... 0 level

Test #3 This instrument with new type valve, operated 2,000,000 times, heavy fingering or valve ..... 0 level

Test #4 This instrument with new type valve, operated 2,000,000 times, heavy fingering or valve ..... 0 level

These tests were conducted under my personal supervision as that I may assure you that your new trumpet valve is far superior to the old one.

Very truly yours,  
J. G. Byers

BYERS RECORDING LABORATORY, INC.

B. A. Rolfe  
ENTERTAINMENT BUILDINGS  
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New York City  
Cloud 2-2187

C. G. Conrad, Jr.  
B. A. Rolfe,  
Conductor, head.  
"Silent Innovation,"  
"Silent Valve," has proved  
to be a life-saver to the  
radio trumpet, and  
greatly appreciated by  
Wm. Tong and myself  
B. A. Rolfe

C. G. Conn Ltd.  
Elkhart, Ind.

Oct. 10th, 1932  
Mr. Ernest Dick West  
Elkhart, Ind.

It gives me great pleasure to act as  
one of the critics on the test of the new Imperial  
Conn Valve. This new valve when tested by Chester  
Byers, Byers and his assistant Mr. Presley on  
the Crystal Valve proved that all the claim that  
the Crystal Valve is noise or very thin brass in-  
strument, has been eliminated 100%. This will give  
the musician who does Radio and Recording more a  
valve that is actually trouble proof in every respect.

Norman L. Taubman

METROPOLITAN OPERA ASSOCIATION, INC.  
METROPOLITAN OPERA HOUSE  
NEW YORK  
Oct. 10th, 1932

C. G. Conn, Ltd.,  
Elkhart, Ind.

Gentlemen:

After acting as one of the judges on the  
test just held at the Byers Studio, I wish to state  
that it was the most important test given any musical  
instrument. The new valve is truly a silent valve.  
The test being made with a masterful engineer  
or Mr. J. G. Byers, who does Radio work, all the brass play-  
er is the last ones in playing up sound. This should be  
accepted by every brass player as the greatest im-  
provement ever made.

Ernestine Keister  
M. P. Metropolitan  
Opera Orchestra.

C. G. Conn Ltd.,  
Elkhart, Ind.

Gentlemen:

The outcome of the test on the new  
Conn Valve was amazing. It is the greatest  
advancement mechanically ever made for the brass  
player who does Radio work. All the brass play-  
er has always been a dog to the brass player  
that has been miserably eliminated in this new  
Conn improved valve.

Norman Weisser

Oct. 10th, 1932

Mr. J. G. Byers  
BYERS RECORDING  
LABORATORY, INC.  
1920 RECORDING  
NEW YORK CITY  
CITY AVENUE

When Mr. Shinn stated to me that Conn  
had made a new Valve that even a "solo" could  
not detect any click, I could hardly believe it  
until it was proven. We then took the Crystal Valve  
and brought it into action, and Chester Byers, Byers  
allowed us to take the reading at the meter in  
the control room. Here was proof that Conn and  
make a valve that is the greatest secret to the man who  
plays brass instruments on the air.

Thomas Katman

**ALL TESTIMONIALS**  
used in Conn advertising  
are guaranteed to be  
genuine and voluntary expressions  
of opinion—for which  
no payment of any kind  
has been or will be made.



**CONN**  
BAND INSTRUMENTS



ART KASSEL, one of the most popular dance band leaders on the air, got his start in music in a Chicago high school band. His first instrument, issued to him by the school, was a clarinet. He next took up the saxophone, and his rise to fame has been rapid. He and his "Kassels in the Air" are a leading attraction of Music Corporation of America.

# Art Kassel

SETS AN EXAMPLE FOR YOU

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Art Kassel has been the inspiration to hundreds of boy saxophonists. Each time he plays for you, on the air, he virtually gives you a lesson on "how to play the saxophone." It is a practical demonstration that says "if you want to be a big success as a saxophonist, a radio favorite, this is the way to play." But on the air Art Kassel cannot tell you in words that the Buescher True-Tone Saxophone plays a big part in the realization of that success—his success—your success. He can but set an example for you to follow.

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# The School Musician

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Official Organ of the

National School Band Ass'n, A. R. McAllister, President  
National School Orchestra Ass'n, Adam P. Lesinsky, President  
and the American Bandmasters Association for the School Band Field

Robert L. Shepherd, Editor

Executive and Editorial Offices Suite 2900, 230 N. Michigan Ave., Chicago, Ill.

VOL. 5

NOVEMBER, 1933

NO. 3

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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1937. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico and U. S. Possessions, 60c. Canada, 75c. one year. Foreign countries, \$1.50. Single copies, 10c; by mail, 15c.





## WE ARE MAKING AMERICA MUSICAL

**O**UT where the West begins, or even farther than that, lies Nevada. At the present time Mr. Donald Jessop is Director of Music in the High School in the town of Elko in that state.

Mr. Jessop received his early musical training in Utah, studying with many leading artists. After attaining the qualifications to enter college, he enrolled at the Utah State College at Logan, where he later earned his Bachelor's degree. Upon graduating, he went to New York, registering for post-graduate work at the Institute of Musical Art. This completed, he con-

tinued his work at the Chicago Conservatory at Chicago.

As an instructor of music in public schools, Mr. Jessop has had much experience. While attending the Utah State College, he taught at Cache County. He was here three years. In a similar capacity he spent three years at the West Jordan Junior High School in Salt Lake County and a year in Eagar, Arizona, at the Round Valley High School.

Now for the past three years Mr. Jessop has been at the Elko High School, directing both the band and orchestra.

During this past summer Mr. Jessop and some of his students joined the Pacific Coast Band and Orchestra of California, under the direction of Major Earl Dillon, and with them made the trip to A Century of Progress.

There are no idle moments for Director Jessop. His spare time is devoted to two books he is writing—"Music Appreciation for Rural Schools" and "Music Among the Mormons." Besides being an excellent Bandmaster, Mr. Jessop is well known in the western states as a teacher of piano and a producer of fine operettas.

# The Editor's Easy Chair

## We Hundred Per Centers

**T**HIS magazine, in case you have not already suspected it, champions instrumental music in the schools. The editor has been told, and convinced, that ninety and three-tenths per cent of the honor students in high schools play some musical instrument. His own investigation leads him to believe that less than three per cent of the residents of our penal institutions play any musical instrument at all.

But a little brochure by a man named Otto B. Heton trumps our ace when it says, "Music is the fourth grade material want of human nature. First comes food, then clothing, then shelter, and then music." Luther is credited with having said, "Where there is song, you may safely rest." That was, of course, before Mae West took the screen. But we thoroughly agree with the idea that "the song Home Sweet Home has brought more wayward boys and girls back to the fireside than have all the police in the world."

The students of Culver Military Academy are divided into military companies of fifteen each. The school band is made up of fifty students. A four-year test concluded some time ago showed that the fifty bandmen led the other companies in scholarship. We hasten to correct any wrong impression that it is necessary to learn to ride a horse in order to be a school band musician of scholarship caliber.

More proof comes from Oxford University. Only ten per cent of the students there, at the time the survey was made, study music; yet this ten per cent takes seventy-five per cent of all of the school prizes and scholarships. This is enough to convince any school band musician planning on attending Oxford University that he ought to do some overtime practicing to sharpen his wits for the academics.

The whole thing, in our humble opinion, is that good music, and more particularly the playing of it, which requires concentration on tone, harmony, the very sublimity of concord, so completely cleanses the consciousness of the performer of all of those thoughts and emotions that come under the general head of evil, that the mind of the individual is made a greater transparency for wisdom, more receptive to the learning of good.

## Is it a Dream?

**T**HE oldest orchestra in the world, the *Gewandhaus* of Leipzig, founded in 1743, has become the great Thesaurus of musical tradition. It has known the successive batons of Mendelssohn, Mozart, Schumann, Berlioz, Weber, and Wagner, and from these great composers it has learned some of the secret of their musical eloquence.

The *Gewandhaus* was present in Thomas Church when Johannes Sebastian Bach at the organ played for the first time his majestic *Passion of St.*

*Matthew*. It held rehearsals in the house where Richard Wagner lived as a student and where Schiller wrote his *Ode to Joy*, and Beethoven the last movement of his *Ninth Symphony*.

It has been cradled in greatness, a greatness that must seem to come very near to the tourist hearing Mendelssohn's *Midsummer Night's Dream* from an orchestra to which he taught it. What matter that to them, too, Mendelssohn is a tradition and that no phantom but a very sturdy Bruno Walter conducts. It is the *Gewandhaus*.

\* \* \* \* \*

**S**OME very prominent musicians, men who can teach as well as they can perform, are preparing important articles for publication in early issues of THE SCHOOL MUSICIAN. We have been working for months on the accumulation of these fine articles. We want to give our readers a magazine that shall be interesting and newsy not only, but that will bring them, as well, practical aids in their struggle for mastery of their respective instruments.

## Bring Your Bag of Tricks

**W**E recall with a great deal of satisfaction an occasion when two years ago at the Bandmasters Clinic at Urbana, a certain Bandmaster from Oklahoma rose to his feet and bore testimony to the inspiration and actual advancement that had come to school bands of his state following the National Contest at Tulsa. The tenure of his remarks were to the effect that the high musical proficiency and excellence of band performances in that contest had been an object lesson to visiting Bandmasters from all parts of the state and that they had gone home to their respective rehearsal rooms equipped with conviction as to what might justly be expected of bandmen, even of high school age, and motivated by determination to make his band as good as he was now convinced that a school band ought to be.

By the same token may the school Bandmasters of every state consider the practical importance of the annual Bandmasters Clinic at Urbana, which this year takes place January 4, 5, and 6. Your presence at that clinic is essential to the success of the clinic. Your active participation in the business of the National School Band Association, of which every school Bandmaster is an integral part, whether he takes his stand with it or not, is essential to your success. And that you be a success is a matter of vital importance, not so much to you as to the hundreds of boys and girls who, through you, are making their first acquaintance with music and whose entire lives will be strongly affected by what you teach them about it.

This is not just an official invitation; it is an urgent appeal, and an appealing urge, to every school Bandmaster to put forth the effort necessary to attend the coming clinic at Urbana. It will be a meeting of special importance this year.



# The French HORN Has a Past

By HERBERT GUTSTEIN

THE French Horn, one of the oldest wind instruments in use today is a very popular instrument in our school bands and orchestras. Ten years ago horn players were very



In German "Waldhorn," meaning forest horn, is applied to both the hunting horn and orchestral instrument.

rare in high school ensembles—mellophones and upright altos being used as substitutes.

Right, natural horn. Without valves and crooks for placing the horn in different keys. Used by Beethoven, Haydn, Mozart, and many other great composers.

There are many names given the horn with which one should become acquainted. In German, "Waldhorn," meaning forest horn, is applied to both the hunting horn and orchestral instrument; "Ventilhern," meaning valve horn, is another name often used; "Cor de Chasse" and "Cor" are French; in Italian the word signifying horn is "Corno."

The ancestor of the French Horn is the "Shofar," made out of a ram's horn and used by the Hebrews in their



Shofar, the ancient Hebrew instrument—a hollowed out ram's horn.

religious ceremonies and for assembling general meetings. Ancient Ethiopians knew of the instrument as "Kenet and Koren." "Kegas" was the



word used by the Greeks. It is said that Alexander the Great used an instrument called the "Olipphant" to collect his warriors from a distance of two miles. The horn is also mentioned in "The Legend of Roland." In addition to using the natural horn of an animal, the instruments were subsequently made of wood, tree bark, glass, shell, different metals and alloys.

By the 17th century the horn had developed into the wound form with which we are familiar. This instrument was known as the "Natural" or "Stopped" Hand Horn. All notes other than the open tones were produced by means of the right hand placed in the bell, different hand positions changing the length of the air column. The first



Single valve horn in F. This horn is very widely used. Slides can be added to change the pitch to Eb, D and C. All good horn players transpose readily, without using the slides.

natural horns were pitched in Eb, later they were made in different sizes (according to pitch) enabling their use in different keys. More than one horn had to be used in compositions that modulated into different keys. Later different sized crooks were added to change the pitch.

The "Machine Horn" was invented in 1754 by J. Hampel, a horn player of Dresden. This instrument had a piece of bent tubing with straight ends, and slides that were pulled in and out. Another player, Stalzel of Breslau, added two piston valves to the horn in 1814. The first valve lowered the pitch a half tone and the second a whole tone. A third valve, lowering the pitch a tone and a half, was added in 1819 by Muller of Mayence and Salter of Leipsic.

During this period, the rotary valve was evolved. Rotary valves were



found to be more suitable for sudden changes in the length of the horn tubing than a set of piston valves.

The horns that became most popular are those in Bb and F, their fundamentals sounding the aforementioned pitches. Horns in F were favored as having the most desirable tone quality. One can readily produce the entire upper octave on the F Horn without the use of valves. The corresponding tones on the Bb Horn are played with valves and produced with greater ease and surety. Tones that are hard to produce on the F Horn are easily played on the Bb instrument, and the difficult notes on the Bb horn are played with ease on the F horn. Experimentation with this problem led to the development of the double horn.

Several types of double horns were built. An early model had one mouthpiece and two bells, a clumsy instrument. It was not until 1900 that the double horn was developed adequately

to become adopted for orchestral use. Many methods of changing from Bb to F were tried. One of the first successful double horns had two rotary valves to facilitate the change. This was finally developed into a single rotary valve. A single piston valve change was developed and proved to be very popular. Both the rotary and piston changes are used today, one as efficient as the other, and a great number preferring the piston change.

The double horn enables a performer to phrase, produce all tones with ease and better intonation than could be done on a single horn. The use of the horn will be discussed in a later article.



Herbert Gutstein, first horn Northwestern University Band; Bachman's Million Dollar Band; Evanston Symphony Orchestra; University of Chicago Symphony Orchestra; Business Men's Symphony Orchestra; also several National solo champions are numbered among his students. Mr. Gutstein formerly played first horn with the University of Illinois Concert Band.



*One of the jobs of the business sessions at the Clinic in January will be to elect association officers for the new term. Here are the men now holding these offices: A. R. McAllister, Joliet, Illinois, president; Ralph E. Rush, Cleveland, Ohio, first vice-president; William D. Revelli, Hobart, Indiana, second vice-president; and H. C. Wegner, Waupun, Wisconsin, secretary-treasurer.*

# *Three Big Days at the Bandmasters' CLINIC*

JANUARY FOURTH • FIFTH • SIXTH



SCHOOL Bandmasters throughout the country are looking forward with eager anticipation to the Third Annual National Band Clinic, which will be held this year on January 4, 5, and 6 at the usual place, the University of Illinois at Urbana. The Band Building on the university campus has become saturated with pleasant memories of the two official clinics which have gone before. It was the cradle of the National School Band Association, the present constitution and by-laws having had their first reading and preliminary approval at the clinic last year. And it has been the scene of many decisive events which have brought much in better understanding, smoother working, and happier relationships in the conduct of State and National Band Contests.

The coming Third Annual Clinic will be another of those important meetings, and every school Bandmas-

ter in the country should, this year, put forth an extra effort to attend. Many matters of importance, which will bear their influence on every Bandmaster and the instrumental music in every school, must be decided. Shall the National School Band Contest continue to be an annual event, or beginning at once, should it be scheduled as a biennial event, alternating with the National Orchestra Contest? If that plan is looked upon with favor by those attending the

*This is your cordial host at the Bandmasters' Clinic, "Colonel" A. A. Harding, as you might have seen him at Interlochen last summer. You may be assured that weather conditions on the university campus will require an entirely different outfit during the three big January days.*

clinic, and it should be decided upon, which, the band or the orchestra, shall lead off with their contest in 1934? If an annual event is decided upon, or in either case if the bands are to hold a contest this spring, where shall the contest be held? A location for such an event must be decided upon far in advance, in order that both the host city and those bands anticipating entrance may have as much time as possible to raise the necessary funds and iron out all of the wrinkles involved in staging such a giant event as this has grown to be.

These, ladies and gentlemen, are some of the important subjects you will be invited to discuss and to the disposition of which you will be asked to cast your opinion at the clinic in January. These things are important to you, Mr. Bandmaster, whoever you are or wherever you may be. Come to the clinic; take a hand; defend your ideas; make new friends and become better acquainted with your fellow workers from other states and from other parts of the country; get the other fellow's viewpoint and find out how he has solved some of those very problems that are perplexing you today; and at the same time bring along your own successful experiences that you may likewise help others.

As in the past the clinic band will read many of the contest numbers, any numbers that you may want to request, as well as new publications, new arrangements, foreign editions,



*One of the busiest men on earth during the three days of the Band-masters Clinic is Ray Dvorak, first chair assistant to Mr. Harding and officially known as the director of the First Regimental Band.*

and the many things in which school masters are particularly interested. And, as usual, there will be many guest conductors there to give you their ideas on interpretation, directing, seating arrangements, instrumentations, and those things that so keenly hold your interest and give you so much of practical value, so much that you can take home with you and put to use in your daily work.

One of the most interesting programs that has ever been laid before the clinic itself is now being arranged by the Association Clinic Committee under the direction of our genial host, Mr. A. A. Harding. Twenty is the highest number of states represented so far at either of the past clinics. Last year brought greater numbers from distant states. From far off New York came five; Missouri, five; and Oklahoma, four; West Virginia, Kentucky, Pennsylvania, and Kansas were there. This year association officials are eager to see the name of every state on the registration book. This is really essential if the clinic is to answer the broad, helpful, constructive purpose for which it is intended. A large attendance from a wide area is essential. After all it is an individual problem. Every school Bandmaster of official record in the United States will read these lines. Let every one, now, make up his mind to come, and begin, now, to make the necessary plans.

*This picture of the Clinic in action in January, 1931, is republished here admittedly for the sole purpose of tempting you. When the photographer pushed the button for this picture, the concert band was just ready to swing into a reading of one of the contest numbers. Mr. Harding, directing, pauses for a moment, his baton ready to descend. Over two hundred Band-masters, only a small number of whom are seen in this picture are listening in.*





## *National Ensemble Contest to be Musical Feature of the*

# *Biennial Conference*

Chicago, April 8-13

ENSEMBLISTS, attention! This is an important notice to some of you that the National Contest in which you have been thinking of competing in the spring will not be held this year in connection with the National Solo and Ensemble Contest. Read this announcement very carefully so there will be no possibility that in May or June, you shall discover that the contest you expected to enter was held in April.

There are just four groups involved in this change of schedule. These four groups will compete in an ensemble festival which is to be held in connection with the Music Supervisors Fourth Biennial Conference in Chicago, April 8 to 13. This contest will take the place of the National Orchestra which is usually a feature of the Supervisors Conference.

The types of ensembles selected for this event are string quartet, consisting of two violins, one viola, one 'cello; woodwind quartet, consisting of flute, oboe, clarinet, and bassoon; woodwind quintet, consisting of French horn, flute, oboe, clarinet, and bassoon; and brass sextet, consisting of two cornets, one horn, one trombone, one baritone, and one bass. In this latter the privilege of substituting a second horn for the trombone (or baritone) is allowed, but not recommended.

There will be at the festival a preliminary contest for each type of ensemble. This will be the 1934 National Contest for the groups concerned. There will be no contest for these groups in connection with the National School Band or Orchestra Contest held later in the spring.

As the Conference, of which this ensemble festival is a part, takes place prior to most State Contests, all ensembles applying and being properly recommended will be accepted without

the necessity of having qualified by winning in the State.

The winners will be divided into groups according to the 1934 contest rules. The first two divisions on each ensemble will appear as a multiple ensemble in a concert on one evening of the Conference as one of the major events. Four selections for each type of ensemble have been chosen. The time required for the playing of the entire list for each group is approximately twenty minutes. Each ensemble entering the contest must have prepared all four numbers, and on the day of the contest in Chicago, one of these numbers for each group will be specified as the contest number.

All numbers on this list having been prepared, the entire program will be played the final evening in concert by the multiple ensembles, each type, of course, appearing separately. They will be directed by outstanding directors of national reputation.

(Continued on page 32)

*The Blairstown, Iowa, High School Brass Sextet is still happy over their "First Division" victory in the National contest last spring. Members of the championship sextet are, left to right: Howard Rieke, Merl Bruch, Robert Cline, cornets; Carl Furier, trombone; John Schoen, baritone, and Marion Retter, sousaphone. G. L. Lyman of Cedar Rapids is band director at Blairstown.*

# I LIKE to Play

By Joseph Russell

**J**IMMY pointed his dazzling cornet at the distant skyline and played, "When Irish Eyes Are Smiling." So round, so sweet, so beguiling came the tones!

We were the eighty-six piece Central High School band, on the boat bound for Canada, where we expected to annex another title.

"Gee, you play good!" cried Mabel, our spiffy drum major.

"Oh, man," Jimmy's blue eyes danced. "I like to play!"

## *I Like To Play!*

Four words that deserve to stand prominently out. For, after many years of experimenting, of comparing results, of compiling figures, of devising exercises, no quicker and surer way to obtain definite progress has been found than by enjoying to play whatever attempted.

To spend too much time on exercises, drills and tone practice really does more harm than good. Set a definite hour each day in which to practice. Devote forty minutes of this hour to the exercise book; rest five minutes, and then play a beautiful number.

In selecting the piece, either classical or popular, secure one that has a catchy tune and one that most everybody hums or sings. A few of these are: "My Wild Irish Rose," "Melody in F," "Quartette from Rigoletto," "Humoreske"; among the popular ones: "My Darling," "Why Can't This Night Go On Forever," and "Twenty Million People."

Go through the song to see where the crescendos and decrescendos are. Notice every mark of expression, placing a comma where breath is to be taken.

The first time through, play the piece with the mind intent only on observing the musical signs. On the repeat, imagine there is a vast audience just beyond the window, and express the song with full but controlled feeling.

Rest for a short while. Then play the number through again. Memorize the chorus by learning four measures at a time. It will be found that several of the four phrases repeat themselves at least four times. Mark these phrases with a light pencil stroke.

At odd moments of the day, sing and hum the songs mastered, and be-

fore long friends will be exclaiming, "I wish I could play like that!"

The benefits of including a song in the practice period are:

1. It gives the musician a sweet, pure tone.
2. It trains the musician to express himself.
3. It is an easy method of learning to memorize.

4. It makes the rehearsal hour more of a pleasure.

Finally, since a certain amount of exercises, drills and long tone practice are absolutely necessary in the mastery of music, make this hour among the keenest. When the exercises seem a bit dull, rest a minute and say,

"I like to play!"

These four words should be pasted on every music rack.

## Peoria, Ill., Stages a Festival

**S**CHOOL bands of the "heart of Illinois" got together again this fall for their Second Annual Festival at Peoria. It was on Saturday, October 21. And, yes, it rained. But not enough to stop the big parade of seventeen bands.

In fact the threatening clouds were very considerate in withholding their moisture, although the threatening countenance of the sky doubtless prevented many from hearing the program. Last year, when the first festival was held about this time, fifteen thousand people came from the surrounding neighborhood to throng the streets of the city and enjoy the school band music.

It was our good friends of the Springfield High School Band, under the direction of G. W. Patrick, who led the parade. They made a striking appearance in their blue serge uniforms, trimmed with red cord and braid.

A week later the Manual Training High School Band might have appeared in their complete uniforms. Up to the time of the festival they had received only their coats and caps. The black trousers with the big one-inch orange stripe on the left leg had not arrived. This may cause you to wonder just how those Manual Training boys really did look in the parade, but we can assure you that everything was all right.

The drum and bugle corps was well represented by the girl scouts, under the direction of A. D. Winans. Then came the Stanford High School Band under the direction of Forrest Woodman and then Mahlon Saxton's Chillicothe High School Band, which gave a program of fine music throughout the parade.

The Peoria High School Band, as well as the Manual Band, is directed by L. Irving Bradley. They appeared in combined formation, the Peoria Band led by their girl drum major, Manual with her giant leader, and the Kingman High School Band, which is under the direction of Lewis Fortenbach, led in the parade by a snappy little girl drum major dressed in blue and white. A combined program was presented by these bands in front of the statue in the Court House Square, both directors taking their turns with the baton.

Not to be outdone the boy scouts themselves came along with their drum corps followed by Delavan and Knoxville High School Bands, directed by Forrest Woodman; Longfellow Boys Drum Corps, directed by Mr. Winans, who also directs the scout corps; St. Patrick's School Band in their unexplainable green and yellow outfits under the direction of J. O'Toole; the Washburn Band directed by Mr. Woodman, and the combined Moweaqua and Eureka Bands directed by Mr. Saxton.

Seventeen bands seem like quite a number when one is reading off the names, but each and every one of them is highly important and took an prominent and deserving part in the big event. The Farmington High School and Lewistown High School Bands, directed by M. W. Parker, ended the school band entries with a local concert band and some trade floats bringing up the rear. An outstanding program, by visiting celebrities, as well as School Musician soloists, was given in the Court House Square.

The big event was sponsored by radio station WMBD and Byerly brothers, local music company.

# PICK Your PIECE

## For the National Solo and Ensemble Contests

**S**olo and ensemble contests, for players of various instruments of the band and orchestra, sponsored by the National School Band and Orchestra Associations are generally held in connection with the National High School Band and Orchestra Contests respectively. The list of the instruments and ensemble combinations follow:

### Solo Instruments (Band)

Piccolo	Baritone
Flute	Bass
Bassoon	Saxophone Group I
Oboe	Soprano
English Horn	Mezzo-Soprano
E♭ Clarinet	Alto
B♭ Clarinet	Saxophone Group II
Alto Clarinet	Tenor
Bass Clarinet	Baritone
Cornet, Trumpet	Bass
Fluegel Horn	Marimba-Xylophone
French Horn	Snare Drum
Trombone	

### Small Ensembles (Band)

#### Woodwind Ensembles:

##### Flute Quartet

Clarinet Quartet (two B♭ clarinets, one E♭ alto, or F, and one bass clarinet)

\*Woodwind Quintet (flute, oboe, bassoon, clarinet and French horn)

\*Woodwind Quartet (flute, clarinet, oboe, bassoon)

Miscellaneous Woodwind Ensembles—Sextet, Septet, Octet (not to exceed eight performers)

#### Brass Ensembles:

##### Horn Quartet

##### Trombone Quartet

##### Brass Quartet

##### \*Brass Sextet

#### Saxophone Ensembles:

##### Saxophone Quartet

##### Saxophone Sextet

Notes: In case a trio is entered in any of the above classes, it will be necessary for it to compete in the quartet class. In case a quintet is entered other than the woodwind, it will compete with the sextet.

#### Miscellaneous "Accompanied" Trio

Solo Instruments (Orchestra)		
Violin	Violincello	Piano
Viola	String Bass	Harp

### Small Ensembles (Orchestra)

- (a) Trio (Violin, 'Cello, Piano)
- (b) Trio (Violin, Flute, Harp)
- (c) \*String Quartet  
(Violin I, Violin II, Viola, 'Cello)
- (d) String Quintet  
(Violin I, Violin II, Viola, 'Cello, Bass)
- (e) Miscellaneous String Ensembles  
(3 to 8 players, including Harp or Piano)

\*These contests to be held in Chicago, in April. See elsewhere in this issue.

### Information

Rules of the contests are substantially the same as last year.

Inquiries regarding membership in the Band Association or Orchestra Association, and applications for participation in the National Contests should be addressed to the respective secretary-treasurers as follows:

National School Band Association—H. C. Wegner, Sec'y.-Treas., Waupun Public Schools, Waupun, Wisconsin.

National School Orchestra Association—Otto Kraushaar, Waupun High School, Waupun, Wisconsin.

Requests for general information may be sent to the headquarters of the Joint Committees, care Music Supervisors National Conference, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

# Here is the List of Selections

### FLUTE SOLOS

- Hue—*Serenade*.....
- Drigo—*Serenade*.....
- Pessard—*Andalous*.....
- Debussy—*First Arabesque*.....
- Debussy—*Second Arabesque*.....
- Donjon—*Rosignol* (The Nightingale).....
- Kochler—*The Butterly*.....
- Krants—*Whirlwind* (dif.).....
- Molique—*Andante* in F.....
- Hartmann—*Weber's Last Waltz*.....
- Briccaldi—*The Wind* (dif.).....
- Ternchak—*La Sirene*.....
- Chamindino—*Concertino* (dif.).....
- Wetger—*By the Brook*.....
- Damare—*La Tourterelle*.....
- Mozart—*First Movement* from Concerto for Flute (dif.).....
- Ternchak—*Le Babiliard*.....
- Ternchak—*Melancholie Hongroise*.....
- Aubert (Barrene arr.)—*Air*.....
- Saint-Saens (Barrene arr.)—*Pavanne*.....
- Leclaire (Barrene arr.)—*Gigue*.....
- Faure (Barrene arr.)—*Andantino Faure*.....
- Wormser (Barrene arr.)—*Madrigal*.....
- Mondonville (Barrene arr.)—*Tambourin*.....
- Griffé (Barrene arr.)—*Poeme* (dif.).....
- Pessard—*Bole*.....
- Godard—*Valse* Op. 116, No. 3.....
- Tourneaux—*Melodie* No. 2 from Suite.....
- Ravel—*Pavane*.....
- Doppler—*Chanson d'Amour*.....
- Manelli—*Divertissement Pastorale* (dif.).....

- Chopin—*Taffanel*—Op. 9 Nocturne.....
- Mozart—*Concerto* G Major.....
- Mozart—*Concerto* D Major.....
- Saint-Saens—*The Swan* (arr. Langenus).....
- Handel—*Sonata* No. 3, G Minor (B and H).....
- Handel—*Sonata* No. 17, A Minor (B and H).....
- Handel—*Sonata* No. 27 No. 5.....
- Magannini—*Phantasy Japonaise*, No. 1.....
- Anderen—*Deuxieme Solo de Concert* Op. 61.....
- Anderen—*Ballade et Danse des Sylphes* Op. 5 (dif.).....
- Anderen—*Scherzino* Op. 55 No. 6.....
- Agrevés—*Impromptu*.....
- Aubert—*Romance* Op. 2.....
- Bach—*Polonaise and Badinerie*.....
- Boehm—*Andante* Op. 27 No. 5
- Boulanger—*D'un Matin de Printemps* (dif.)
- Bright—*Romance and Seguidilla*.....
- Bruneau—*Romance*.....
- Breville—*Un Flute Dans les Verges* (dif.)
- Buch—*Aubade*.....
- Chopin (Taffanel)—*Waltz* Op. 64 No. 1
- Doppler—*Hungarian Fantasy* (dif.)
- Doppler—*Nocturne* Op. 17
- German—*Pastoral Dance*.....
- Hue—*Pantale*.....
- Kochler—*Serenade*.....
- Lieurance—*Snow Indian Fantasy*.....
- Scott—*Scotch Pastorale* (dif.)

Any solo from collection "Pipes of Pan" (2 Vols.).....

### PICCOLO SOLOS

- Filipovsky—*Chant de Rossignol*.....
- Bohm—*The Bee*.....
- Ch. Le Thiere—*L'Oiseau de Bois*.....
- Bonneau—*Break of Morn in the Forest*.....
- E. Damare—*The Turtle Dove* (La Tourterelle).....
- Kochler—*Nightingale Polka*.....
- Damare—*Le Rossignol De L'Opera*.....
- Damare—*The Wren*.....
- August Damm—*Through the Air*.....
- Ch. Le Thiere—*Sylvia Scherzo*.....
- Damare—*Cleopatra Polka*.....
- Occa—*Kinlock o' Kinlock*.....

### OBOE SOLOS

- Cui—*Oriental*.....
- Drigo—*Serenade*.....
- Rimsky-Korsakov—*Song of India*.....
- Gabriel-Marie—*Chant Pastorale*.....
- Godard—*Legende Pastorale*.....
- Labate—*Pastorale*.....
- Labate—*Tarentella*.....
- Labate—*Villanella*.....
- Maganinini—*Clair de Lune (Valse)*.....
- L. Weidman—*Auf den Lagunen*.....
- St. Verroust—*To a Poppy*.....
- Handel—*Sonata* No. 1.....
- Handel—*Sonata* No. 2.....
- Handel—*Concerto* in G Minor.....
- Mozart—*First Movement* from Concerto for Oboe (dif.).....

16. St. Verroust—Third Solo de Concert.....	Im
17. St. Verroust—Fourth Concert.....	Im
18. Dallier—Fantasie Caprice.....	Im
19. Grandval—Concerto, Op. 7 (dif.).....	Im
20. Vogt—Concertino.....	Im
21. Guilhaud—Concertino.....	Im
22. Saint-Saëns—Sonata.....	Im
23. Smith—Sonata Pastoral.....	GS
24-28. Rateau—Cinq Pièces pour Hautbois et Piano (Lemoine edition, Paris).....	Im
29. Locillet—Sonata in G.....	Elkan
30. Locillet—Sonata in E.....	Elkan
31. Rimsky-Korsakov—Hymn to the Sun (violin arr.).....	CP
32. Schumann—Three Romances.....	GS
33. Saint-Saëns—The Swan (arr. Langenus).....	EMP
34. Godard—Serenade.....	Im
35. Lefèvre—Deux Pièces.....	Im

ENGLISH HORN SOLOS

1. Ponc—Estrellita.....	CP
2. Godard—Berceuse.....	CP
3. Lemare—Andantino.....	CP
4. Kochar—Forasken.....	CP
5. Tchaikowsky—Andante Cantabile.....	CP
6. Chopin—Nocturne, Op. 9.....	AJA
7. Gaubert—Romance.....	AJA
8. Mouquet—Rhapsodie Op. 26.....	AJA
9. Ravel—Pièce en forme de Habanera.....	AJA

(Or other similar numbers for this instrument, including excerpts.)

CLARINET SOLOS

1. Chopin—Nocturne, Op. 48.....	CP
2. Pierné—Canzonetta.....	Im
3. Boccalini—Fantasia de Concerto.....	CP
4. Weber—Concertino.....	CP
5. Weber—Fantasia and Rondo (arr. Langenus).....	CP
6. Weber—Grand Duo Concertant.....	Im
7. Weber—First Concerto, Clarinet, Op. 73.....	Im
8. P. Jeanjean—Au Claire de la Lune.....	Im
9. Gilère—Valse Triste (Ed. Jurgenson, Leipzig).....	Im
10. Debussy—Petite Pièce.....	Im
11. Debussy—The Little Shepherd.....	Im
12. Debussy—1st Arabesque.....	Im
13. German Song Without Words.....	Im
14. Clifton—Intermezzo.....	CP
15. Clifton—Humoresque.....	CP
16. Moszkowski—Serenade.....	CP
17. Mendelssohn—Spring Song.....	CP
18. Spohr—Concerti I-IV.....	Im
19. Saint-Saëns—Sonata in E, Op. 164.....	AMP
20. Hill—Sonata.....	GS
21. P. Jeanjean—Carnival of Venice.....	GHM
22. Chopin—Nocturne, Op. 35.....	GS
23. Boellman—Menuset Gothic.....	Elkan
24. Weber—Recitative and Polonaise 2nd Concerto, Op. 75.....	Im
25. Delmas—Fantasie Italienne (dif.).....	AJA
26. Delmas—Promenade.....	AJA
27. Gaubert—Romance.....	AJA
28. Schumann—Three Fantasy Pieces (Clar. in A).....	AJA
29. Debussy—2nd Arabesque in F.....	Im
30. Guilhaud—1st Concertino.....	CP
31. Mozart—Concerto Op. 107 (Clar. in A).....	CP
32. Grovlez—Lamento and Tarantelle (dif.).....	AJA
33. Rimsky-Korsakov—Flight of the Bumblebee (arr. Langenus).....	EMP
34. Saint-Saëns—The Swan (arr. Langenus).....	EMP
35. Mozart—Minuet (divertimento No. 17) (arr. Langenus).....	EMP
36. Burmeister—Erwin Fantasy.....	

E-FLAT CLARINET SOLOS

1. Auguste Durand—Valse in E-Flat.....	CP
2. Beethoven—Romance in F.....	CP
3. Round—Scenes That Are Brightest.....	CP
4. Gurewich—Concerto in F.....	CP
5. Bergon—Fifth Aria de Concert.....	CP

(Also solos from B-flat list by transposing accompaniment.)

ALTO CLARINET SOLOS

1. Breepsant—Fantasia in C Major.....	Im
2. Mendelssohn—Song Without Words.....	Im
3. H. Round—You'll Remember Me Fantasy.....	Im
4. Blanchereau—Sparkling Dew Drops.....	Im
5. Smith-Holmes—Believe Me, If All Those Endearing Young Chans.....	CP
6. Mendelssohn—Romance San Paroles.....	CP

(And solos selected from alto saxophone list, keeping in mind the difference in practical range and technique of the two instruments.)

(Also solo list for Bb Clarinet by transposing accompaniment.)

BASS CLARINET SOLOS

1. Weissenborn—Romance, Op. 3.....	Im
2. Pillevre—First Offertoire.....	Im
3. John Hartmann—Longing for Home.....	CP
4. Cox—Dreamland.....	Im
5. Smith—My Song of Songs.....	Im
6. Holmes—Tyrolean Fantasy.....	Im

(And solos selected from Tenor Saxophone or Bb Clarinet list, keeping in mind the difference in practical range and technique of the two instruments.)

BASSOON SOLOS

1. E. Jancourt—Reverie.....	Im
2. L. Abbiate—Scherzino.....	Im
3. J. Weissenborn—Berzerko and Ballade.....	Im
4. J. Weissenborn—Capriccioso, Op. 14.....	Im
5. Gottwald—Fantasie Héroïque.....	Im
6. Moques—Ballade.....	Im
7. P. Jeanjean—Prelude et Scherzo.....	Im
8. Weber—Hungarian Fantasy.....	Im
9. Sutliff-James—The Ploughboy.....	Im
10. H. Weischendoff—Theme with Variations and Tempo de Polonaise.....	Im
11. Gustav Schreck—Sonata in E flat Major, Op. 7.....	Im
12. B. Lvovsky—Uno ist so Kannibalistisch Wohl, Op. 7.....	Im
13. Weber—Andante Rondo Ongarese.....	Im
14. C. M. Weber—F Major Concerto.....	Im
15. Moore—Concerto in B flat, Op. 90.....	Im
16. H. Busser—Recit. et Theme Varie.....	Im
17. C. Flamant—Concertstück.....	Im
18. Saint-Saëns—Sonata.....	Im
19. Rimsky-Korsakov—Paraphrase a Schéhérazade.....	Im
20. Hurlstone—Sonata (Avison Ed.).....	Im
21. Haydn-Millar—Adagio and Rondo, No. 80 Journal.....	80
22. Chapuis—Fantaisie Concertante.....	Elkan
23. Bach—Aria.....	Elkan
24. Maxzeller—Prelude et Danse (dif.).....	AJA
25. Elgar—Romance in D Minor, Op. 62 (dif.).....	Im
26. Pierre—Prelude de Concert.....	
27. Schubert—Margaret and Morning Song.....	

SAXOPHONE SOLOS

1. Tchaikowsky—Andante Cantabile.....	CP
2. Kreisler-Gurewich—Liebesfreud.....	CP
3. Kreisler-Gurewich—Schon Rosmarin.....	CP
4. Rimsky-Korsakov—Gurewich—A Song of India.....	CP
5. Drdla-Weidoff—Souvenir.....	RE
6. Beethoven-Weidoff—Minuet in G.....	RE
7. Chenetie—Sax Simplicity.....	CF
8. Chenetie—Sax King.....	F
9. Steinon—Alice.....	R
10. Gene Paul—Stellian Caprice.....	R
11. Smith-Holmes—Believe Me, If All Those Endearing Young Chans.....	CP
12. Smith—Helen.....	CP
13. Llewellyn—My Regards.....	Dixie
14. De Luca—Beautiful Colorado.....	CP
15. De Luca—Hentonian.....	CP
16. Weidoff—Velma.....	RE
17. Weidoff—Estrellita.....	RE

18. Weidoff—Erla.....	RE
19. Weidoff—Danse Hongroise.....	RE
20. Ring-Hager—Danse Hongroise.....	RE
21. Weidoff—Saxophone Fantasy.....	RE
22. Rehl—The Duchess.....	R
23. Rehl—De Luxe.....	R
24. Rehl—Nimble.....	R
25. Durand—Valse in E-Flat.....	CP
26. Gurewich—Emily Valse Fantasy.....	CP
27. Clark—Fontana Valse Caprice.....	CP
28. Vereeken—Afterthoughts.....	CP
29. Doerr—Valse Brillante.....	CP
30. Gurewich—Concerto in E Minor.....	R
31. Debussy—Rhapsodie.....	Elkan
32. Debussy—La fille aux Cheveux de lin.....	Elkan
33. Debussy—Golliwoga Cake Walk.....	Elkan

HORN SOLOS

1. Schumann—Traumerei.....	CP
2. Schumann—Abendlied.....	CP
3. Godard—Berceuse from "Jocelyn".....	CP
4. Gounod—Berceuse.....	CP
5. Wagner—Walther's Prize Waltz.....	CP
6. Mendelssohn—Suleika.....	Im
7. Strauss—Les Adieux.....	Im
8. Meyerbeer—Scene and Romance.....	Im
9. Geist—Andante Pastorale.....	Im
10. Gottwald—Barcarolle.....	CP
11. V. Vecchietti—L'Addio.....	CP
12. Mendelssohn—Nocturne.....	Im
13. Chopin—Nocturne, Op. 9, No. 2.....	AD
14. Richter—Nocturne.....	CP
15. Wittman—Barcarolle.....	CP
16. Gottwald—L'Amile.....	CP
17. Gottwald—Fantasie Héroïque.....	CP
18. Strauss—Concerto for Horn.....	CP
19. Mozart—Concerto for Horn.....	CP
20. Astorburg—Concerto for Horn (dif.).....	Im
21. Mascagni—Siciliana.....	CP
22. Saint-Saëns—Romance, Op. 36.....	Elkan
23. Saint-Saëns—Morceau, Op. 94.....	Elkan

CORNET SOLOS

1. Smith—The Caribbean.....	CP
2. Llewellyn—My Regards.....	Dixie
3. Llewellyn—Premier Polka.....	Dixie
4. F. Simon—Willow Echoes.....	F
5. Goldman—Tramp, Tramp, Tramp.....	CP
6. Rollinson—Sea Flower.....	OD
7. Rollinson—Columbia Fantasy.....	OD
8. Casey—Brown's Autograph Polka.....	CP
9. Liberati—Belle of the West.....	CP
10. Demare—L'Elegante.....	CP
11. Hartmann—Ocean View Waltz.....	CP
12. Levy—Russian Fantasy.....	CP
13. Gottwald—Legende Héroïque.....	CP
14. Clarke—Stars in a Velvet Sky.....	CP
15. Clarke—Sounds from the Hudson.....	CP
16. Clarke—Bride of the Waves.....	CP
17. Clarke—Carnival of Venice.....	CP
18. Arban—Carnival of Venice.....	CP
19. Staiger—Carnival of Venice.....	CP
20. Short—Emmett's Lullabye.....	CP
21. C. W. Smith—New Creation Polka.....	CP
22. Hoch—Dream of Love.....	CP
23. Rogers—Volunteer.....	CP
24. Kryl—King Carnival.....	CP
25. Goyane—Haydn Concerto. (Walpot Ed. Brussels).....	Im
26. Cordon—Konzert-Fantasie. (Schmidt Edition).....	Im
27. Gehrli—Concertstück. (Hawkins Ed.).....	Bewlin
28. Goldman—Approfondi Caprice.....	CP
29. Heim—Mein Thüringen.....	CP
30. H. Clarke—Nereid.....	CP
31. Bellatedi—The Student's Sweetheart.....	Simon
32. Bellatedi—La Mandolinata.....	Simon
33. Bellatedi—Napoli.....	Simon
34. Bellatedi—Princess Alice.....	Simon
35. Bellatedi—The American Boy.....	Simon
36. Bellatedi—Carmen Fantasy.....	Simon
37. Roparts—Andante and Allegro Bb.....	Elkan
38. Kryl—Concert Valse "Josephine" (Continued on next page).....	

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## TROMBONE AND BARITONE SOLOS

- Godard—Berceuse
- Harlow—The Wanderer
- Llewellyn—My Regards
- Llewellyn—Premier Polka
- Goldman—Tramp, Tramp, Tramp
- Goldman—Old Kentucky Home
- Short—Emmett's Lullabye
- Casey—Brown's Autograph Polka
- C. W. Smith—New Creation Polka
- De Luca—Beautiful Colorado
- E. Brooks—The Message
- Boos—The Charmer
- Clarke—Southern Cross
- Arban—Carnival of Venice
- Clarke—Showers of Gold
- Arban—Fantasie Brillante
- G. E. Holmes—Tyrolean Fantasy
- Smith—Castles in the Air
- Smith—Old Kentucky Home
- Simons—Atlantic Zephyrs
- Pryor—Little Chief
- Pryor—Thoughts of Love
- Pryor—Blue Bells of Scotland
- Kryl—King Carnival
- Clarke—Neptune's Court
- Clarke—Carnival of Venice
- Mantis—Auld Lang Syne
- Mantis—Believe Me, If All Those Endearing Young Charms
- Boccalari—Fantasy de Concerto
- David—Concertino, Op. 4. (Benjamin, Leipzig)
- Nowakowsky—Concertino (Benjamin, Leipzig)
- Gräfe—Concerto (Benjamin, Leipzig)
- E. Sachse—Concertino (Benjamin, Leipzig)
- Magnan—Concerto (Gaudet Ed.)
- Gottwald (trans. by Emil Gock)—Fantasie Heroique (Ed. Oertel, Hanover)
- Saint-Saëns—Op. 144. Cavatine
- Schubert—Am Meer
- Wagner—Evening Star

## TUBA SOLOS

- Fillmore—Deep Bass (BBb preferred)
- Hayes—Pomposo
- Southwell—My Tuba Solo
- Jude—The Mighty Deep (Eg or BBb)
- Kottaus—Billy Blow Hard (Eg or BBb)
- Harris—Tempesta
- DeVille—Happy Be Thy Dreams (BBb pref.)
- Ringelien—The Storm King
- Smith-Holmes—Old Folks at Home
- Moyer—At Morn (Am Morgen)
- DeWitt—Pride of America
- DeVille—Atlas, Air Varié
- Pander—Concerto (Eg pref. dif.)
- Catuzzi—Beelzebub (Eg pref. dif.)
- Brooks—The Message (dif.)
- Kroepach—Down in the Deep Cellar (dif.)
- Rollinson—Rocked in the Cradle of the Deep (Eg pref. dif.)
- Basler—Happy Thought (Eg pref. dif.)
- Barnhouse—Barbarosa
- Arr. G. E. Holmes—Emmett's Lullaby
- Rossini—Una Voca M'ha Colpito from "L'Inganno Fortunato" (BBb Bass) Treble Clef

Collections

- Deville—Pleasant Hours (a collection of 20 standard melodies)
- J. W. Pepper—Nineteen Solos for Eflat Bass

## XYLOPHONE SOLOS

- Gillet-Green—Loin de Bal
- Zamecnik—Ole South
- Chopin—Minute Waltz
- Gault—Margelan
- Foster—Carnival of Venice
- Durand—Valerie No. 1
- Yradier—La Paloma
- Moszkowsky—Spanish Dance No. 1
- Grieg—Norwegian Dance, No. 1
- Roop—The Charmer
- Llewellyn—Waltz You and I
- Stobie—Waterfall Polka
- Stobie—Bohemian Girl Fantasie
- Clements—Blue Bird of Scotland
- Stobie—Mocking Bird Fantasie
- Krueger—William Tell Fantasy
- Keler-Bela—Hungarian Lustspiel
- Liszt—Second Hungarian Rhapsody
- Herold—Zampa Overture
- Weber-Green—L'Invitation A La Valee
- Brahms—Hungarian Dance, No. 5
- Friedman—Slavische Rhapsody
- Thomas-Green—Raymond Overture
- Thomas-Green—Mignon Overture
- Haskell-Horn—Santa Lucia

## SNARE DRUM CONTEST

The drum contest will consist of the following.

- The Long Roll, open and close
- The Hand to Hand Flam, open and close
- The Flam Accent
- A beat of the player's own selection, and
- A separate, sight-reading test
- Solo of player's selection.

(Total time for each contestant, 5 minutes.)

## SNARE DRUM SOLOS

- The Ludwig Drum and Bugle Manual. Ludwig Page 49, drum solo
- Page 44, drum solo
- Page 27, "Wrecker's Daughter"
- Page 23, "Ocean Wave"
- The Ludwig Drum Corps Guide.....Ludwig Page 54, drum solo
- Page 41, "No Mistake" drum solo
- Moeller—Instructor of Snare Drumming. Ludwig Page 80, "Three Camps"
- Page 88, "Slow March"
- Page 89, "Downfall of Paris"
- Edw. B. Straight—Selections from "The American Drummer".....Chart
- Andrew V. Scott—Medley of Drum Solos .....Ludwig

## FLUTE QUARTETS

- Gabrielsky—Andante for 4 Flutes from Op. 53 No. 2 Quartette, A Major.....AMP
- Reicha—Rondo Capriccioso. N. Y. Flute Club
- Maganini—In the Realm of Dolls.....CP
- Nigger Doll's Lullabye  
Jumping Jack Gets Frisky  
Parade of the Wooden Indians
- Farrenc—Andante for 4 Flutes
- Walckiers—Rondo for 4 Flutes
- Kuhlau—Quartette for Flute, Op. 103.....Im
- Kronke—Paraphrase, Op. 184.....Im
- Michelis—Notturno, Op. 37.....Im
- Bizet—Andante and Minuet from L'Arlesiana .....CB

## CLARINET QUARTETS

- (2 Bb Clarinets, Alto and Bass Clarinets)
- Boccherini—Corroyer—Menuet
- Bach—Sarabande
- Rameau—Rigaudon
- Walckiers—Rondo
- Schumann—Allegretto from Sonata No. 1
- Harris—A Kerry Tune
- W. A. Cross—Carnival of Venice (4 Bb Clarinets only)
- W. A. Cross—Petite Quartet (4 Bb Clarinets only)
- Mayeur—First Quartette for Clarinet (Evertre Schaefer Ed.)
- Mozart—Excerpt from Piano Sonata No. 4
- Farrenc—Andante for 4 Clarinets
- Schumann—Quartette for 4 Clarinets
- Maddy (arr.)—Instrumental Quartet Repertoire
- Chevete (arr.) Fourtune Folios
- Gabrielsky—Quartet No. 1 for 4
- Gabrielsky—Quartet No. 2 for 4
- Gabrielsky—Quartet No. 3 for 4
- Kulau—Quartet
- Waterson—Quartet (Mahillon)

## BASSOON QUARTETS

- Prokofieff—Op. 12, No. 9 Scherzo Humoresque (Jurgensen)

## WOODWIND QUARTETS

- (Flute, Oboe, Clarinet, Bassoon)
- Laube—Alsatian Dance (arr. A. E. Harris) CB
- Bach—Sarabande (From the French Suite in D Minor) Full score.....W
- Provincial—Danse Villageoise (Clarinet in A) .....CP
- Silcher—Loreley-Paraphrase (arr. A. E. Harris) CB
- Denza—Funiculi-Funicula
- Schumann—Allegretto from Sonata No. 10 Op. 103
- Frescobaldi—Fugue in C Minor
- Scarlatti—Sonata II Tempo di Ballo
- Haendel—Rinaldo's Aria
- Bach—Loure
- Finney—Ballabile—Full Score
- Schubert—Minuet (Clarinet in A or Bb) Full score
- Scarlatti—Sonata VIII in F Major
- Pierno—March of the Little Tin Soldiers
- Mozart—Finale from Sonata in F Major
- Full score
- Turzec—Divertissement in F Minor. Full score
- Bach—Fughetta Full score
- Schumann—Scenes from Childhood. Full score (Harvest Song—Song in Canon Form—Sicilienne—Fugue)

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## WOODWIND QUINTETS

- (Flute, Oboe, Clarinet, Bassoon, Horn)
- Barre—Six arrangements, Volume I, Juilliard Series for Wood Wind.....GS
- Barre—Six arrangements, Volume II.....GS
- Bargiel—Meditation (good horn and oboe) ..CB
- Hunter—Danse Humoresque (good oboe) ..CP
- Pleyel—Rondo, Opus 48 (good oboe and clar.) ..CB
- Pierre—Pastorale Op. 14, No. 1.....Im

- Pessard—Aubade (good clar. and flute) ...Im
- Pessard—Prelude et Minuet (A cl.-D horn) ..Im
- Lefebvre—Suite, Op. 37 (good oboe and flute) ..Im

- Onslow—Andante
- Pfeiffer—Pastorale (Ed. Gruy & Co., Paris) .Im

- Mozart—Minuet from Divertimento, No. 17 (good clar. and flute) ..W

- Sobeck—Quintette, Op. 9, F Major.....AMP

- Coi—Oriental (good oboe and flute) ..CP

- Danzi—Gypsy Dance

- Barthe—Passacaille

- Blumer—Dance Suite, Op. 53 (good oboe and flute) (Simrock) ..AMP

- Grainger—Walking Tune (good horn and oboe) (Schott) ..AMP

- Hillman—Capriccio, Op. 36 ..Im

- Reicha—Quintette, Op. 66, No. 9 ..Im

- Sobeck—Quintette, Op. 11 ..Im

- Tafanelli—Quintette ..Im

- Mozart—Allegro Molto from Divertimento No. 14, Bb

- Sowerby—Quintette (score) (dif.) ..FS

- Ibert—Three Pieces ..Im

- Hoyer—Dance Suite (Simrock Ed.) ..AMP

- \*Turzec—Introduction and Scherzo ..W

- Beethoven—Gavotte, F Major

- Beethoven—Country Dance

- Sodero—Morning Prayer ..AMP

- Sibelius—Pastorale (Petees and Melisande)

- Hoyer—Serenade in F ..AMP

- Mendavi—Op. 23 Quintette, Ab ..AMP

- Mozart—Adagio, Bb ..AMP

- Mozart—Divertimento No. 8 in F ..AMP

- Reicha—Quintette in A, Op. 91, No. 11 ..AMP

- Reicha—Quintette in C, Op. 99, No. 13 ..AMP

- Schmidt—Quintette Bb, Op. 28 ..AMP

- Rameau (Lockhart)—Tambourine ..W

- Juin—Quintette, Op. 84 (dif.) ..Im

- Grieg—Morning from Peer Gynt ..W

- Sodero—Valse Scherzo ..AMP

- Hindemith—Kleine Kammermusik (dif.) ..Im

- Gluck—Gavotte ..CP

- Blummer—Quintette, Op. 52 (dif.) ..BN

- Sonata Op. 2 No. 1 ..W

- \*Franz Danzi—Gypsy Dance ..CP

- \*Lefebvre—Suite Op. 57, Pt. 1, Canon; Pt. 3, Finale ..Im

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4. Mozart—Octet-Serenade in E<sub>b</sub> (Breitkopf & Hartel) .....AMP  
(2 oboes, 2 clarinets, 2 horns, 2 bassoons)  
5. Mozart—Octet-Serenade in C minor (Breitkopf & Hartel), No. 11 .....AMP  
(Same as No. 4)  
6. Schubert—Minuet and Finale, F Major (B and H) .....AMP  
7. Beethoven—Rondino in E<sub>b</sub> (horns difficult) .....AMP  
8. Beethoven—Octet, Op. 103 (Breitkopf & Hartel) .....AMP  
(2 horns, 2 oboes, 2 clarinets, 2 bassoons—parts in order of difficulty)  
9. Novacek—Sinfonietta, Op. 48 (Breitkopf & Hartel) .....AMP  
(2 clarinets, flute, oboe, 2 bassoons, 2 horns—parts in order of difficulty)  
10. Smith—Lied and Scherzo (very difficult) (Durand Ed.) .....Elkan  
(2 flutes, oboe, 2 clarinets, horn, 2 bassoons—parts in order of difficulty)  
11. Saint-Saëns—Deuxieme Suite (2 flutes, oboe, 2 clarinets, 2 bassoons, horn)  
12. Mozart—Divertimento No. 4 (2 oboes, 2 clarinets, 2 horns, 2 bassoons)  
13. Beethoven—Sonata, Op. 10 .....W  
(2 flutes, oboe, 2 clarinets, horn, 2 bassoons)  
14. Dulley—Reverie .....W  
(2 flutes, oboe, 2 clarinets, horn, 2 bassoons)

## HORN QUARTETS

1. Kinkel—The Soldier's Farewell .....CF  
2. Kinkel—Invocation .....CF  
3. Fr. Abs—Evening Song .....CF  
4. Kreutzer—Shepherd's Sunday Song .....CF  
5. Breitkopf—Konzertstück for 4 Horns .....AMP  
6. 4 Cornet Parts to Fox Peerless Quartette—Fox  
7. Weber—Der Freischütz Fantasy .....Im  
8. Fourtune Folios (Cheyette arr.) .....CF  
9. Schein—Suite No. 22 aus Banchetto  
Musical .....AMP  
10. Wagner—Bridal Chorus and Prayer (Lohengrin) .....AMP  
11. Wagner—Walter Prize Song .....AMP  
12. Wagner—Pilgrims Chorus (Tannhauser)  
Maddy (arr.)—Instrumental Quartet  
Repertoire .....Wil  
13. Lüfti—Suite .....Im  
14. Strong—Legend .....Im  
15. Tscherepina—Six Quatorts (Jorgensen)  
and others suitable from similar arrangements.

## TROMBONE QUARTETS

1. Beethoven—Three Equales for Four Trombones, Breitkopf & Hartel Ed. .....AMP  
2. Fox Peerless Quartette .....Fox  
3. Gems from Famous Operas .....CF  
4. Müller—Fifty Quartettes, Book II (Siegel, Leipzig) .....Im  
5. Mozart—Largo .....CF  
6. Mendelssohn—Lied der Deutschen in Lyon  
Maddy (arr.)—Instrumental Quartet  
Repertoire .....Wil  
7. Cheyette (arr.) Fourtune Folios .....CF  
8. Maas—Zwei Große Quartet

## BRASS QUARTETS

1. Lake—Gems from Famous Operas .....CF  
2. Gault—“Fanfare Four” Brass Quartets—Dixie (1st cornet, 2nd cornet, 3rd cornet—alto-Trombone, bass clef; 4th trombone-baritone, bass clef)  
Annie Laurie Paraphrase  
Sweet and Low  
Staccato Etude  
Picicato Polka  
Vals Semplice  
Fragments from Stephen Foster  
Melange Spiritual  
3. Potpourri of Operatic Aria No. 1 .....CF  
Introducing excerpts from: Lohengrin, Bohemian Girl, Lucia, Cavalleria Rusticana, Il Trovatore, Rigoletto.  
(4 Bb trumpets, 2 Bb trumpets, alto and trombone or baritone; 2 Bb trumpets and 2 trombones or baritones)  
4. Potpourri of Operatic Aria No. 2 .....CF  
Introducing excerpts from: Aida, Bohemian Girl, Il Trovatore, Cavalleria Rusticana, Rigoletto, Lucia.  
(See No. 3 for instrumentation)  
5. Mendelssohn Brass Quartette, Nos. 1 and 2. Im  
6. Glazunov-Breitkopf—In Modo Religioso. AMP (1 trumpet, 1 horn, 2 trombones)  
7. Villa-Lobos—Quartet .....AMP  
(3 horns, 1 trombone)  
8. Mendelssohn—Song Without Words .....W  
(2 trumpets, 2 trombones)  
9. Maddy (arr.)—Instrumental Quartette  
Repertoire .....Wil  
10. Cheyette (arr.)—Fourtune Folios .....CF

## BRASS QUINTETS

1. Pezel—Tower Music (18 selected pieces) .AMP  
(2 trumpets, 3 trombones)  
2. Pezel—Two Suites .....AMP  
(2 trumpets, 3 trombones)

3. Lawrence—Five Short Pieces .....W  
(3 trumpets, 1 baritone, 1 tuba)  
4. Chopin—Scherzo—Military Polonaise Op. 4, No. 1 .....W  
(2 trumpets, 2 horns, 1 baritone)  
5. Schubert—Scherzo—Moment Musique .....W  
(2 trumpets, 2 horns, 1 baritone)

10. Hubay—Heire Katé Op. 33 .....CF  
11. Beethoven—Romances Op. 40 and 50 .....CF  
12. Bruch—Concerto in G Minor (dif.) .....CF  
13. Mendelssohn—Concerto in E Minor (dif.) .....CF  
14. Lalo—Symphonie Espagnole (dif.) .....CF  
15. Mozart—Concerto in D Major .....CF

## BRASS SEXTETS

## (Miscellaneous Instrumentation)

1. Lake—Classical Collection of Brass Sextets. CP  
(For any combination of six brass instruments)

## Contents

Miserere from Il Trovatore  
Sextette from Lucia  
After Sunset Intermezzo  
Annie Laurie Paraphrase  
Celeste Aida  
Come Back to Erin  
Believe Me, If All Those Endearing  
Young Charms  
Quintette from Rigoletto  
Alice Where Are Thou  
The Lost Chord  
Serenade by Schubert  
Pilgrims' Chorus from Tannhauser  
Largo and Alite (Wild Flower)  
2. Carl Busch—Arion's Fanfare for Six  
Trumpets .....FitzSimons  
3. Mendelssohn—Morning Song, Op. 62, No. 4  
(arr. Gault)  
The Return, Op. 85, No. 6 (arr. Gault)  
(2 cornets, 1 fluegelhorn, 1 trombone,  
1 baritone, 1 tuba)  
4. Wilson—Tubulariana .....J  
(2 cornets, 2 horns, 2 trombones)  
5. Lange—Hunting Chorus .....W  
6. Verdi—Triumphant March from Aida .....W  
7. Tallmadge—Fantasie, Rain .....W  
8. Gault—Serenade for Brass Sextet .....Dix  
9. Oskar Bohme—Brass Sextet in Four Parts,  
Opus 30 .....Im

\* The four selections marked with asterisk (\*) are to be prepared for the Ensemble Competition Festival for Brass Sextets to be held in Chicago at the time of the Music Supervisors National Conference. (See note, bottom page 1.)

## SAXOPHONE QUARTETS

1. Dvorak—Humoresque .....R  
2. Arr. Briegel—Londonderry Air .....GFB  
3. Arr. Briegel—Last Rose of Summer .....GFB  
4. Listz-Briegel—Liebestraum .....GFB  
5. Schubert-Holmes—Marche Militaire .....R  
6. Lefebvre—Hunting Song .....CF  
7. Wagner—Pilgrims' Chorus from  
“Tannhauser” .....GFB  
8. Briegel—Deep River .....GFB  
Briegel—Song of the Volga Boatman .....GFB  
10. Singelle—Allegro de Concert (arr. Le Febre) .....CF  
11. Davis—Cantata .....CF  
12. Verdi—Rigoletto .....CF  
13. Verdi—Celeste Aida .....CF  
14. Kelz-Bela-Holmes—Lustspiel Overture .....B  
15. Balle-Holmes—Orpheus Overture .....B  
16. Maddy—Instrumental Quartet Repertoire .....Wil  
17. Cheyette—Fourtune Folios .....CF

## SAXOPHONE SEXTETS

1. Bond—A Perfect Day .....CF  
2. Lake—Among the Roses .....CF  
3. Tieke—Old Comrades .....CF  
4. Dvorak-Briegel—Songs My Mother  
Taught Me .....GFB  
5. Grieg—Londonderry Air .....GFB  
6. Arr. Briegel—Believe Me If All Those  
Endearing Young Charms .....GFB  
7. Grieg—Ae's Death .....GFB  
8. Schubert—March Militaire .....R  
9. Dvorak—Humoresque .....R  
10. Dunn—Evening Thoughts .....R  
11. Massenet—Angelus from “Scenes  
Pittoreques” .....R  
12. Elgar—Salut d'Amour .....R  
13. Donizetti—Lucia Sextette .....R  
14. Suppe—Poet and Peasant .....R  
15. Verdi—Pilgrims' Chorus from  
“Lombardi” .....CF

## STRING SOLOS

It is not required that contest pieces be selected from the following lists. The titles are suggestive only, as a guide to student and teacher in choosing from the good literature available.

## VIOLIN SOLOS

1. Handel—4 Sonatas .....CF  
2. De Bériot—Scene de Ballet Op. 100 .....CF  
3. De Bériot—Concerto No. 9 .....CF  
4. Bach—Air for the G String .....CF  
5. Bach—Concerto in A Minor (dif.) .....CF  
6. Schubert—Three Sonatinas .....CF  
7. Viotti—Concerto No. 22 .....CF  
8. Van Goens—Scherzo Op. 12 No. 2 .....CF  
9. Tchaikovsky—Melody Op. 42 .....CF

## VIOLA SOLOS

1. Joachim—Hebrew Melodies (B and H) .....CF  
2. Dvorak—Humoreske .....Im  
3. Rönn—Humoresque .....Im  
4. Herzogenberg—Legenden (Peters) .....GS  
5. Vitali—Chaconne .....GS  
6. H. Tolhurst (arr.)—Londonderry Air .....Im  
7. Schumann—Marchenbilder .....GS  
8. Kalliwoda—Six Nocturnes (Peters) .....Im  
9. Tchaikovsky—Serenade .....Im  
10. Schumann—Voice of Love .....Im  
11. Schumann—Am Kamin Traumerei .....Im  
12. Cui—Oriental .....Im  
13. Tchaikovsky—Chanson Triste .....Im  
14. Saint-Saëns—The Swan .....Im  
15. Bach—Celebrated Air for G String .....CF  
16. Bach—Adagio from Toccata in C Major for  
Organ .....CF  
17. C. Bush—Country Dance .....OD  
18. Drigo-Ambrosio—Serenade .....CF  
19. Harvey—The Viola Players Repertory .....OD

## CELLO SOLOS

1. Boellman—Symphonic Variations Op. 23  
(dif.) .....CF  
2. Bruch—Kol Nidre .....CF  
3. Popper—Hungarian Rhapsody .....CF  
4. Tchaikovsky—Tarantelle .....GS  
5. Gavotte .....GS  
6. Serenade .....CF  
7. Romberg—Concert Pieces .....CF  
8. Wagner—Prize Song from Die Meistersinger .....CF  
9. Grieg—To Spring .....CF  
10. MacDowell—To A Wild Rose .....APS  
11. Glazunov—Serenade Espagnole .....CF  
12. Mozart—Ländler .....CF  
13. Haydn-Friedberg—Menuet .....CF  
14. Davidoff—Romance sans parole .....GS  
15. Popper—Op. 24, Concerto in E .....CF  
16. Tchaikovsky—Op. 33, Variations on Theme  
Rocco .....CF  
15. Goltermann—Op. 63, Concerto No. 4 in G.C.F  
16. Romberg—Op. 3, Concerto No. 2 in D  
(Malkin) .....CF

## BASS VIOL SOLOS

1. Battesini—Reverie .....CF  
2. Beethoven—Menuet Op. .....TP  
3. Bichsel—Second Concertino .....Im  
4. Dances—Air Varie .....Jean White  
5. Winzel—Fantasie .....Im  
6. Winzel—Souvenir de Steermare .....Im  
7. Winzel—Squedilla .....Im  
8. Bach—Gavotte Op. (Leduc) .....CF  
9. Bach—Prelude Op. (Leduc) .....CF

## PIANO SOLOS

1. Beethoven—Sonatas Op. 49, No. 1 and 2. GS  
2. Beethoven—Sonatas Op. 2, No. 1 and 2. GS  
3. Chopin—Preludes, Waltzes, Mazurkas, and  
Nocturnes .....GS  
4. Schumann—Nocturne in F Major .....CF  
5. Schumann—Papillons .....CF  
6. Schumann—Whims .....CF  
7. Schumann—Noulette, Op. 21 .....CF  
8. Schumann—Arabeque, Op. 18 .....CF  
9. MacDowell—Hexentanz .....CF  
10. MacDowell—Concert Study .....CF  
11. Brahms—Rhapsody in G Minor .....CF  
12. Ravel—Pavane .....CF  
13. Grieg—Sonata in E Minor .....CF  
14. Griffes—White Peacock .....CF

## HARP SOLOS

1. Debussy—Première Arabesque .....Im  
2. Torgeson—Vals de Concert .....Im  
3. Hasseman—Patrouille, Petite Marche  
Caractéristique .....Im  
4. Zabel—Marguerite douleureuse ar Rouet No.  
2) .....Im  
5. Hasseman—Reverie .....Im  
6. Hasseman—Au Monastere .....Im  
7. Godfré—La Harpe Eolienne .....Im  
8. Dubois—Œuv 33 Deux Chansons sans  
paroles .....Im  
9. Salzedo—Quintette .....CF  
10. Hahn—Schöne Erinnerung .....CF  
11. Schumann—Petite Etude .....CF  
12. Rubinstein—Melody in F .....CF  
13. Holly—Reverie .....CF  
14. Hasseman—Mazurka .....CF  
15. Rameau—Rigaudon .....GS

(Continued on page 31)

# *The Composer's Analysis of the Second Movement, NORDIC Symphony*

**Which Is the Required Number for  
Class A Orchestras in the Next National Contest**

THE Second Movement of my first symphony, the *Nordic*, stands as a contrasting movement between the rugged character of the first and the tempestuous character of the third movements. The indication at the beginning of the movement, *Andante teneramente, con semplicita*, gives an indication of the mood in which this movement, dedicated to my Mother, was written. As indicated, it should be played tenderly and with warm emotion yet with simplicity. The introduction, extending from measure one through measure eleven, should be played with a warm string tone with the crescendi and decrescendi marked in the various parts faithfully observed. It should be played with a feeling of freedom and rubato, but this rubato should by no means be overdone as it is important that the ensemble be as accurately preserved as possible. In the eleventh measure there is a ritard which leads into the *tempo*, and in my estimation it is wise to subdivide the third and fourth beats in order to begin the phrase accurately in the woodwind.

The principal theme of the movement begins at letter "A" in the twelfth measure, the first two measures of the melody being in the oboe and transferred to the first violins in the fourteenth measure. In the twelfth and thirteenth measures it is imperative that the strings be subdued so that the oboe comes through without difficulty. In measure sixteen a small but important counter-theme appears in the cellos and bassoons, and the entrance of the horns in the seventeenth measure is also important.

Five measures before letter "B" there occurs a short bridge passage.



By  
**Howard Hanson**  
*Director of the Rochester, New York, Symphony Orchestra. Director at the University of Rochester Eastman School of Music.*

The solo horn is heard together with a second melody in the first violins. Here again the crescendi and decrescendi should be observed.

The second section begins at letter "B" with a cascading figure in the two flutes. This figure must be played in strict tempo, and the players must be warned that the four notes on the second and fourth beats of the first measure and similar figures following are of equal duration, the temptation always being to play the first note as if it were a dotted sixteenth and the second note a thirty-second!

The third measure after "B" the

strings enter quietly, but with a tone which must nevertheless be warm and vibrating.

Six measures after letter "B" a counter-theme appears in the cellos accompanied by the same cascading figure in the woodwinds.

Nine measures after letter "B" the horns enter after the upbeat in the preceding measure in the violins, and the climax maintains steadily to letter "C."

The short fan-fare figure two measures before letter "C" should be played by the trumpets, horns, and trombones with definite rhythm and sharp tonguing.

There is another crescendo in the first measure after letter "C," culminating in a *sforzando* in the second measure followed by a quick decrescendo. A fragment of the melody appears in the cellos the fourth measure after letter "C," in the first horn the sixth measure, and the first and third horns in the seventh measure.

In the eighth measure after letter "C" the trombones enter softly, and there is a second climax which culminates one measure before letter "D."

It is obvious, of course, that the little canonic figure between the violins and cellos should be clearly brought out. The entrances of the first trumpet two measures before letter "D," and of the second and third trumpets one measure before letter "D," are of paramount importance.

It is my personal practice to divide the beat beginning with the second beat of the measure before "D" in order to secure an even ritard. Another difficulty involved is that of making an extremely rapid decrescendo so that

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The Third in Miss Troendle's New Series On

# Great Composers:



## Their Struggles Toward Success



Miss  
Theodora  
Troendle

EVEN genius, in common with other mortals, is often limited, and fortunate is the man possessing uncommon gifts, who recognizes and stays within the boundaries of his genius. Of the three great "romantic" composers only Chopin is played today as ever; Schumann and Mendelssohn are more and more rarely heard. Mendelssohn, who was feted and beloved, as was probably no other composer during his lifetime, seems to have sunk into premature obscurity. Robert Schumann, too, though for different reasons is more and more seldom heard. He was a genius of definite limitations but was too ambitious and too impatient to remain within them. He went feverishly from form to form, symphony, opera, oratorio, abandoning the piano, chamber music, and songs upon which his fame so justly rested. With all the melodic wealth of ideas at his command he failed to master his idioms. Consequently his symphonies rarely appear on concert programs today because they are so badly orchestrated. If like Chopin, who knew that the piano, and the piano alone, was his rightful medium, he had limited himself to one or two forms of expression and poured out all the rich fund of musical expression into those limited channels, his music would live today, enriching art by the truly noble and poetic conceptions of his genius.

Every music lover and student should read the Berthold Litzmann Schumann correspondence. For touching idealism and devotion to art the life of Robert Schumann can surely find no equal.

"Oh, Clara," writes Schumann to his wife, "there is such music in me now,

and such beautiful melodies always. Just think! since my last letter, I have finished another whole volume of new things. "Kreisleriana" I shall call it; you and thoughts of you play the chief part, and I shall dedicate it to you—yes, to you and no one else—then you will smile so sweetly when you find yourself in it again."

"The holidays," writes Clara in her memorable diary, "are glorious. Robert's mind is most active just at present. Yesterday he began another symphony; so far I have not heard any of it, but I can watch what Robert is doing, and I often hear D minor sounding wildly from afar, so that I know in advance that it is another work coming from the innermost depths of Robert's soul. Heaven is good to us!"

Robert Schumann was a shy diffident man singularly inarticulate for one who expressed his ideas so fluently on paper. His marriage with the famous pianist, Clara Wieck, and achieved after years of parental opposition and bitterness, was a singularly happy and congenial one.

It was Clara, who giving up her own, and at the time more famous and lucrative career to become Schu-

mann's wife and the mother of eight children, emerged again at his death in the role of interpreter of her husband's compositions, thus spreading his fame throughout the musical world and achieving for herself a far greater reputation as a pianist than she had enjoyed as Clara Wieck.

That such a sensitive introspective nature as Schumann's should be liable to snap under the strain of overwork is apparent, and those intimately familiar with his music can detect the growing vagueness and increased lack of form in his compositions. He became ever more increasingly restless in his composing, starting new works feverishly without thought or care of those just completed. The tragic end came swiftly and dramatically to the stricken wife. The night of Feb. 17, 1854, Robert Schumann threw himself into the Rhine. He was rescued but died shortly in an insane asylum.

"What shall I tell you of your dear father?" wrote the bereaved Clara later to her children. "He was a man of godlike qualities, one who had few equals. There have been many artists who have been highly honored, but scarcely another who has ranked so high as a human being."



Mr. Horn's  
Problem Six  
*for*



John  
J.  
Horn

*Director of Instrumental Music in the Coal-dale, Pennsylvania, Public Schools. Teacher of brasses at the Ernest Williams Summer Music Camp.*

# TROMBONISTS

**T**O succeed you must practice, possibly your teacher or parents ask you, almost force you, to do what hundreds are longing for the opportunity to do as a pleasure. However, do not forget that success comes to those who study and practice.

If you must practice, why not practice in such a manner as to make it productive? Why not make this practice a step forward in the direction of musical success and prominence, rather than a step toward being a back number?

Careless practice is worse than no practice at all. If practice must be done, why not go at it in a systematic manner and outline your work? Keep clear of the easy things, stick to the difficulties until you have them, make every minute count, learn something new each time.

Music and its successes are not always accomplished when "tooting" a horn. A great deal can be learned by study away from the instrument, such as transposition and the theory and histrionics of your instrument.

Many hours are wasted on things that do not pertain to the real study of the trombone, such as the over-worked "jazz" stuff. Why not spend some of the time to the development of a clear, round tone, attack, expression and phrasing; also a general

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*The trombonist should be able to perform the bass, tenor, alto, and treble clefs, if each scale is studied separately. Key signatures remain the same for all except treble clef. Positions differ for the treble clef.*

		Bass	C	D	E	F	G	A	B	C
		2	4	6	4	2	1	4	2	4
<u>Positions</u>		6	4	2	1	4	2	4	3	
<u>Tenor</u>		2	4	6	4	2	1	4	2	4
<u>Pos</u>		6	4	2	1	4	2	4	3	
<u>Alto</u>		2	4	6	4	2	1	4	2	4
<u>Pos</u>		6	4	2	1	4	2	4	3	
<u>Mezzo-Sop</u>		2	4	6	4	2	1	4	2	4
<u>Pos</u>		6	4	2	1	4	2	4	3	
<u>Soprano</u>		2	4	6	4	2	1	4	2	4
<u>Pos</u>		6	4	2	1	4	2	4	3	
<u>Bass</u>		2	4	6	4	2	1	4	2	4
<u>Pos</u>		6	4	2	1	4	2	4	3	
<u>Treble</u>		2	4	6	4	2	1	4	2	4
<u>Pos</u>		6	4	2	1	4	2	4	3	

# *A Tale of the Northeast Ohio District BAND*

By **GEORGE F. STRICKLING**, District Chairman

**S**ELDOM does the opportunity come for a music organization to appear in concert before an assemblage of 15,000 school teachers, but such has come twice for the boys and girls of northeastern Ohio, and so thoroughly "sold" are the educators on the plan that this year they did not re-engage the Cleveland Symphony Orchestra to play for their association. The Northeastern Ohio Teachers Association is perhaps the largest organization of educators to assemble, which they do each October in the Cleveland Public Auditorium, completely filling the huge auditorium and overflowing into Music Hall, directly across the stage from the large hall.

Previous to 1932 the music at this meeting had been furnished by the music groups from individual schools and the Cleveland Symphony, but the district chairman for The Ohio Music Education Association conceived the plan of assembling an orchestra of players from high schools over the entire district. The plan was accepted very reluctantly by the N. E. O. T. A. officers, their skepticism arising mainly because they did not believe a satisfactory musical ensemble could be assembled so early in the school year. Imagine their amazement and delight when a very capable orchestra of 160 players, under the direction of Mr. Rudolph Ringwall, Associate Conductor of the Cleveland Symphony, began to play the Egmont Overture. And not only did the teachers perk up and take notice of the orchestra, but the NBC network audience also came through with some very flattering compliments. The skeptics were convinced, and when a band was men-

## Picture on page 22

tioned for 1933 they quickly consented.

The organization of the band was made easier through the experience gained in handling the orchestra, so that a better personnel was made possible through more careful selection, and a more perfect performance came as a result of better systematic rehearsing. The band committee decided to have a band of 175 players, who ultimately came from 40 different high schools. After the committee had selected the players they were assigned to one of three rehearsal points—Akron, Cleveland, and Youngstown—for three Sunday afternoon rehearsals preceding the general rehearsal the day before the performance. The bandmasters in charge of these units—C. R. Lebo, Akron; Harry F. Clarke, Cleveland; Grover C. Yaus, Youngstown—were authorized to conduct tryouts of all applicants, and any who were not up to expectation were replaced.

In connection with this band has been started a unique aid to school music—a state library of music. For some time the O. M. E. A. enthusiasts have had this objective in mind, and now the start has been made. The Teachers Association purchased all the music used by the band—Rienzi Overture, Maytime Selection, Glow-Worm, First Norwegian Rhapsody, New Colonial, Goldman Band, and Stars and Stripes marches—which was used at all rehearsals and performances. When another large band is formed in any section of the state, or when a member of the O. M. E. A. desires to bor-

row any of these numbers, they will be available. In time this library will include orchestra and chorus music.

For a competent director the committee turned to a native of Ohio who has won national and international recognition as a concert soloist and bandmaster, Mr. Frank Simon, of Middletown, Ohio, and head of the band department of the Cincinnati Conservatory of Music. When approached on the matter of conducting the band Mr. Simon very graciously consented. There was no doubt in the mind of anyone as to the wisdom of the choice, for in the long general rehearsal Mr. Simon handled the boys and girls in a very capable manner. In fact after playing four hours they were willing to go through Rienzi once more for the radio timer. After the concert performance the band met with Mr. Simon, who talked to them sincerely and effectively for more than a half hour. Too much praise cannot be given Mr. Simon for his musicianship and for his understanding of the young musician.

A plea for good band music is hereby made. On November 10th, 10:00 P. M. Eastern Standard Time, Mr. Simon and his band began their NBC concert series over the WJZ network. This year his concerts have been reduced to thirteen in number. All bandmasters and players who hear these concerts should immediately write to the station or direct to the sponsors in appreciation of this fine band music. One of the reasons some radio programs offer "cheap" music is because the lover of good music is too selfish or too lazy to send a post card

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NORTHEASTERN OHIO DISTRICT ORCHESTRA  
Rudolph Rinckall CONDUCTOR  
NE.O.T.A., CLEVELAND, OHIO - 1932



RICHARDS & ANDERSON STUDIOS





## They Are Erecting the Pillars of School Music

FROM forty high schools in Northeastern Ohio came the one hundred and seventy-five players who made up the band for the Northeastern Ohio Teachers Association meet, held in the great Cleveland Public Auditorium in October. Frank Simon of Middletown, Ohio, and head of the Band Department of the Cincinnati Conservatory of Music, directed while fifteen hundred school teachers from the district listened, amazed to realize what such an organization could really do so early in the school year. In the spring of the year, after a winter's hard practice and training, such a band is easily imaginable. But to do the job so well, under the shadow of the first day of school, is rather convincing. Elsewhere in this issue Mr. George F. Strickling, District Chairman, Ohio Music Education Association, and director of choral music of the Cleveland high schools, tells the story of this remarkable band. The picture shown here is of the orchestra which performed in a similar capacity a year ago under the direction of Rudolph Ringwall. No photograph of the band was taken. In the insert, Mr. Frank Simon.

• \* •

**I**T is a record they say, especially in the state of Illinois where school bands are among the finest, for one less than three years old to enter the State Contest and win its right to compete in the National. This is the record of the high school band of Petersburg, Illinois, which was selected as one of the four Class C winners in the State Contest last April. The three year olds made Second Division in the Evanston national competition. Previous to the organization of this band in October, 1930, not one of its members had ever studied or played on an instrument. Certainly honor is due these young musicians as well as their fine director, Thomas D. Basso, who must have worked very earnestly to have accomplished so much in so short a time.

• \* •

**I**N the lower left hand corner of this group is the Triadelphia District High School Band of Wheeling, West Virginia. Stefano R. Ceo is the director. They came a long way to the Evanston National Contest last June and had the honor to place in Second Division. That is an achievement these young musicians will never forget, and one well worth traveling half way across the country to attain, even if their visit to the great World's Fair hadn't been thrown in as one of the big side shows to the main event. This is a Class A band.

• \* •

**F**ROM Marion, Indiana, a city that has indelibly carved its name upon the tablet of school music, came this high school concert band in June to place in First Division at the National Contest. This Class A band was under the direction of Mr. James R. Elliott, who has since removed to Louisville, Kentucky, where he is connected with music in the schools.

# Eavesdropping

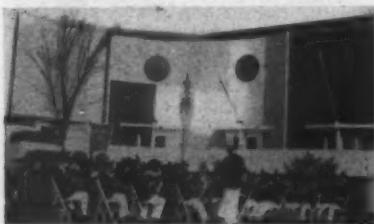
By MARIANN PFLUEGER

HURRY! HURRY! GET THAT PICTURE OF YOUR BAND ON PARADE IN THE MAIL. WHAT'S THE LATEST ON YOUR FALL CONCERTS? IS YOUR ORCHESTRA AT WORK ON THE CONTEST NUMBERS? RUSH THESE FLASHES TO US BEFORE DECEMBER 10.

### Fair Visitors

Was your band or orchestra one of those to make that trip to the Chicago World's Fair?

One that was there with bells on was the Portsmouth, Ohio, High School Band. They weren't taking any chances on missing the Fair. They got there early—the second week in June. The above picture shows the band playing in the Court of States right in front of the Mississippi exhibit. To the left, and if you have good eyes, you can make out the Massachusetts exhibit.



If your band or orchestra had any pictures taken at the Fair, be sure to send them in so we can let everyone know that you were "there."

### For the "March King"

The Paulina, Iowa, Concert Band paid their respects to our Mr. Sousa on the anniversary of his birth. A Sousa Anniversary Concert was played and although the weather was quite cold and the snow was coming down thick and fast, a crowd of about three hundred people braved the storm to hear the concert.

Among the numbers played by the band, under the direction of Charles C. Chase, were two of Sousa's compositions—"El Capitan" and the "Stars and Stripes Forever."

### On the Air

Both the brass and saxophone quartets of Stockton, California, are hard at work on new music. With practice three nights a week, besides a regular rehearsal on Saturday, the boys plan to play over the radio once a week and take part in all the big programs given by the Music Department.

The members of the brass quartet

are Bob McCormack, first trumpet; Dick McCann, second trumpet; Elmynan Cooper, baritone; and Ray Rookard, trombone, and general manager. This group is entirely independent, having no instructor, and they must use their own initiative.

The saxophone quartet includes Norval Weirich, first Eb alto sax'; Pearl Beaver, third Eb alto; Ralph Tredway, second tenor, and Guy Bowman, baritone sax'.

\* \* \*

### Kentucky Ass'n. Meets

At the first fall meeting of the Kentucky Band Directors' Association, pressing problems concerning incorporation and a proposed winter music festival were discussed, besides the proposed band act law and the advisability of continuing the official organ of this association, "The Kentucky Bandsman."

In the absence of the president, Lynn Thayer, the vice-president, C. E. Norman of Ormsby Village, presided over the meeting. The next meeting of the K. B. D. A. will be on December 2 at Fort Thomas. Mr. James McKenna, bandmaster of the Highland High School Band, Fort Thomas, will be the host.

\* \* \*

### No Brakes on This Band

Never resting a minute, the St. Mary Training School Drum and Bugle Corps of Des Plaines, Illinois, is always on the go, especially this past summer.



The corps was always in demand to take part in some program at A Century of Progress. Many of the offers had to be turned down.

During the half in the football game between Notre Dame and the Bears, did you know that you were listening



to the St. Mary Training School Drum and Bugle Corps? You were, and they put on quite a show. Anthony Guerera is director of the band and John Yaccino of the corps. Incidentally, Raymond Barkus, their drum major, won third place in the National Drum Major's Contest at Evanston last June.

\* \* \*

### Elva Knows Her Strings

A winner in the 1933 National String Bass Solo Contest is Elva Cheney of Waterloo, Iowa.

Elva started her music education by taking lessons on the piano at that early age of five years. A few years later she took up the violin in grade school and played in a special orchestra and trio. During her last year at grade school, and being only thirteen years old, Elva entered the East High School Symphony Orchestra and has played in it ever since. She first played 'cello and then went back to tenor violin where she held first chair. For the past three years she has held principal chair in stringed bass. She also played in the sextet and special orchestra.

Besides all this with the orchestra, Elva was a member of the band, playing alto clarinet. In these years she has played in the Iowa State Teachers' College Summer Orchestra and the Waterloo Civics Orchestra.

\* \* \*

### Making History

Sixty-one students have helped to do it. Right now the Austin, Minnesota, High School has the largest band it ever had. And that is what we call making history. With newly elected officers and under the direction of C. Vittorio Sperati, a program of varied activities for the year has been outlined.

Not to be outdone by the band, the orchestra has a personnel of sixty-six members, also under the direction of Mr. Sperati. Mr. Sperati believes that this orchestra will be one of the best they've ever had.



**No Room in Class B****Picture No. 1**

Not content with being a Class B Orchestra, the Crete, Nebraska, High School Orchestra stepped out of its class and into Class A to compete for higher honors.

Both in 1932 and in 1933 the Crete High School Orchestra has won the highest honors in Class A in the Nebraska State High School Music Contest, being the only orchestra to acquire a superior rating in 1933.

**\* \* \*****Dynamite****Picture No. 2**

All dressed up and with their eye on the birdie, the Cortland, New York, High School Band looks right pert as they pose for their picture. Although now a Class A band, the Cortland High School Band has held state championships in Classes D, C and B. Entered in the 1931 State Contest in Class A, the band placed fourth; then in 1932 they came up a notch and placed third in their State Contest; 1933 found the band in much better condition, and they were awarded first place in the State Contest in Class A.

As yet the New York State Band and Orchestra Association has not adopted the group grading system, and as long as they hold out to the placing system, the Cortland High School Band may be considered as a piece of dynamite to other Class A New York bands.

**\* \* \*****Young, but Oh! My!****Picture No. 3**

Organized in September, 1930, the Paxton, Illinois, Community High School Band worked and studied and practiced so that in two years they were ready for the contests. They entered both the District and State Contests in 1932, and in each of them placed in the First Division. In 1933, being eligible for the National Contest in Class C, they again placed in the First Division. H. S. Frederick is the director.

**\* \* \*****It's Getting to Be a Habit****Picture No. 4**

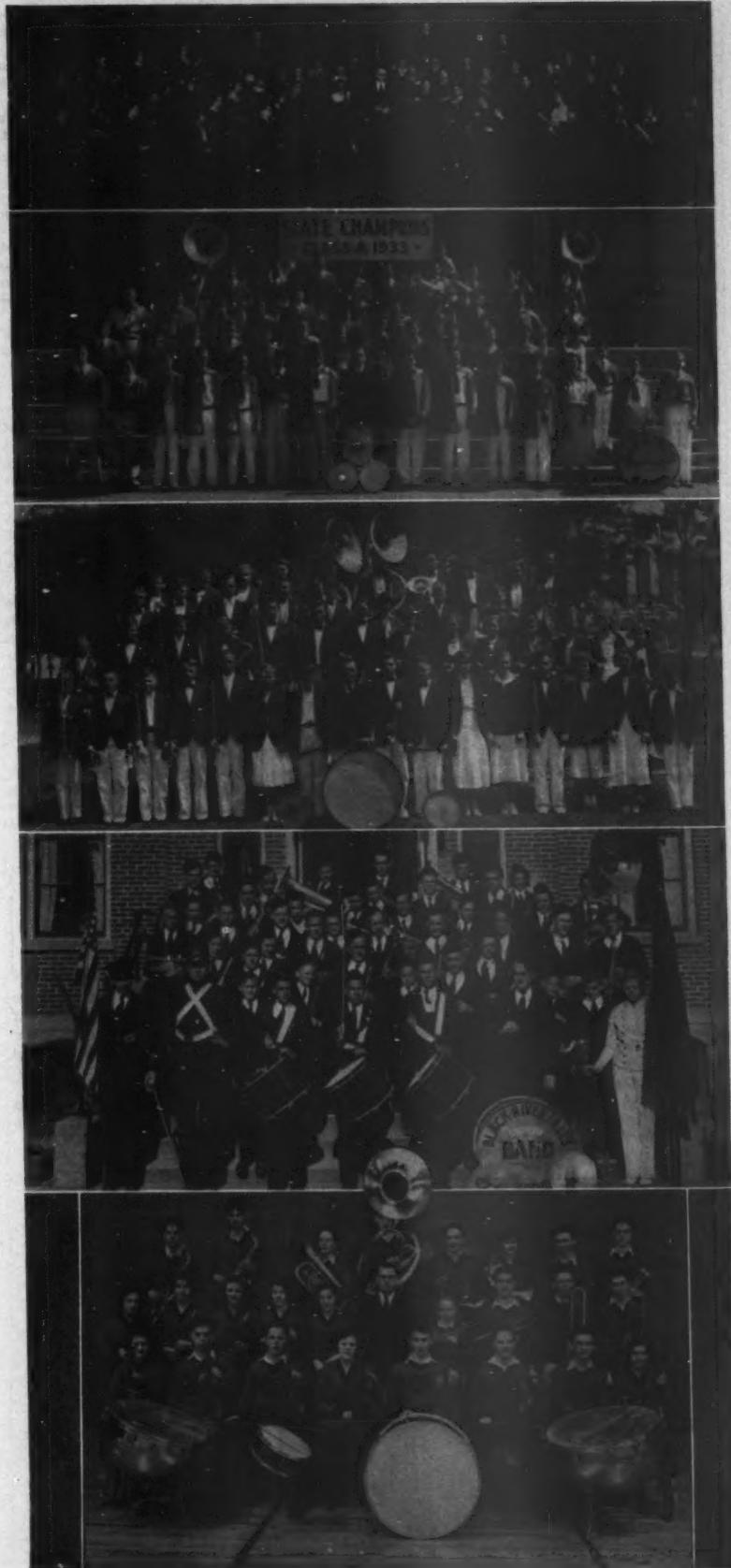
Just read about these state victories the Black River Falls, Wisconsin, Band has chalked up already.

Starting off neck and neck with the depression in 1929, the Black River Falls High School Band was organized by A. E. Ritzenthaler, who is still director of the band. However, unlike the depression, the band advanced and grew better all the time, while the depression—well, let's not go into that.

It was at the Viroqua District Contest in 1932 that the B. R. F. H. S. Band chalked up number one, placing in the First Group with special mention for outstanding performance in Class C. At the State Contest in the same year they placed in the Second Group. Then in 1933 at the Sparta District Contest the band entered in Class B and placed in the First Group. When they went to the 1933 State Contest at Madison, the band placed in the First Group in Class C, the First Group in the parade, and in the Second Group in the Class C Marching Contest.

**\* \* \*****How About It?****Picture No. 5**

'Way up northwest in the state of Washington, there is a place that's known as Renton. In this city of Renton there is, naturally, a high



school, and in this high school there is an orchestra. Naturally, again, this orchestra has a director. He is R. C. Fussell.

Now, this orchestra knows its stuff. Just a twenty-five piece orchestra, but they know what they're doing. In fact this Class B orchestra entered their State Contest this past spring and placed in the First Division. The happy, smiling faces on these boys and girls comes from the hard work, pleasure, and achievement they get from playing their instruments.

### Still at It

That peppy drum major who recently graduated from the John Adams High School in Cleveland is now the drum major of the University of Rochester Band. It is Fred Fennell I am talking about. He is out to develop a marching band, and, according to Fred, he is all "hot" up over the idea.

Out in Rochester the people were not used to seeing a drum major twirl or a band that spelled letters and made formations. And when the band, decked in white ducks, navy blue sweaters, and yellow caps, started practising, the crowd went for it in a big way. With this backing and support, Fred is sure that the marching band is going to be a big success.

3 3 3

### Petrie Quintet Comes to Town

The student body of the Hornell, New York, High School will be entertained by the Petrie String Quintet in the assembly on Friday, November 24.

Headed by Herbert Petrie, well-known trumpet soloist, the quintet has enjoyed a splendid reputation both in the United States and Canada. Their music consists of the most familiar of the classics, the most tuneful of the popular numbers, and unusual novelty pieces and stirring marches. Herbert Petrie, manager and director of the group, was a solo cornetist in the famous Naval Battalion Band, which was directed by John Philip Sousa during the World War.

3 3 3

### Winners Besides Smilers

These smiling lasses are from the Nazareth Academy of La Grange, Illinois. And they have a right to smile. They all went out to the Archdiocesan Solo Contest and brought home the well known bacon.

In the first row in the picture are Marjorie Juchter, flutist, who won third prize in Class B; Mary Gilligan, cornetist, 2nd prize in Class A; Dorothy Fen-

erty, cornetist, 1st prize in Class B; and Betty Higgins, drummer, who won 2nd prize in Class B.

Up one row and we have Jeannann Webber, saxophonist, who won 3rd prize in Class A; Jeanne Webber, baritonist, 1st prize in Class B; and Esther Weiss, trombonist, 1st prize in Class B.

3 3 3

### Contest Announcement

At a meeting held in Highland, Illinois, on October 15, the Southwestern District of the Illinois School Band Association voted to have their contest this spring at the Belleville Township High School in Belleville. The solo contest will be held on March 24 and the band contest on April 6.

Mr. Edwin H. Peters, director of bands and orchestras at Belleville, was named Contest Chairman.

3 3 3

### Watch Out, Modesto

Orange Cove, California, is proud of their first orchestra. Organized less than a year, the boys and girls are so enrapt with their instruments that they can hardly wait until they get home to do their practising. In time, if these Orange Cove musicians keep up their pace in music, the Modesto High School Band is going to have some stiff competition.

Those in the orchestra are Bernice Kuffel, Dick Caskey, Leona Biggers, Joe Williams, Mary Kamada, Vernon Christian, Harlan Dartnall, Dale Christian, Irvin Reomy, Gerald Norton, Everett McVarland and Billy Jean Cheek. The organizer and director is Miss Fraisher.

3 3 3

Wonder if they have a band or orchestra at the Holmes Senior High School, Covington, Kentucky. Perhaps "The Student" can help us out. What say, "Stude"?

**Norman Bohnhoff, Jr.,  
News Reporter**  
Owatonna, Minnesota

**FLASH!** Band is freshened up now after busy summer. Played series of ten concerts at Tourist Park. Now playing at football games. As added attraction are "stunting" between halves of games.

**FLASH!** Orchestra is also peped up. More new instruments have made it practically a symphonic body.

*Somewhere on this page are flashes we received from Herman Bohnhoff, our News Reporter in Owatonna, Minnesota, about the Owatonna High School Band and Orchestra. Look them up. Be informed as to what is going on in Owatonna.*



Read in the above columns about these prize winners from the Nazareth Academy of La Grange, Illinois.



### How About a Pan and Spoon?

A local band for the purpose of community and school affairs has been organized at Milton, West Virginia. Anyone who has an instrument or who can dig one up somewhere can join. Right now there is not enough "do-re-mi" to furnish instruments, although in the future, after a few concerts, things may be different.

So far there are twenty members, and anyone can join. All you need is an instrument.

3 3 3

### Six in a Row

That means six First Division wins in a row for Robert Tibble of that famous Joliet, Illinois, Township High School. He has been playing the clarinet in the band for four years.



After placing in the First Division in the District and State Contests in 1932, Robert went down to Marion, Indiana, to see what he could do in the Clarinet Solo Contest. Despite a little mishap he had down there, he placed in the First Division. That's three in a row.

Then the next year he started out with a whiz and a bang, and ended up that way, placing in the First Divisions at the District, State and National Contests. Now, that's the six all in a row.

3 3 3

### A Clever Idea

One of the choicest possessions of the Lenoir, North Carolina, High School Band is their Scrap Book. It is now in ten large volumes, and they are starting on the eleventh.

The Scrap Book was started as a historical record of the band. In it were placed copies of all programs played, lists of the band membership for each year, copies of judges' comments at all contests wherein the Lenoir Band took part, newspaper clippings and magazine articles, photos of the band each year, and other data of similar nature.

While recently in North Carolina, Edwin Franko Goldman promised the band some especially cherished pages for the Scrap Book. From the original letters Mr. Goldman has, from such composers as Wagner, Meyerbeer, etc., he is going to make photographic copies and send these to the band for their book.

Many letters of commendation from folks who have heard the band play are also photographed and put in the book. At times when it has been hard to raise funds or get the use of cars, these letters have been shown to the local business men and have proved a valuable asset in helping the band.

And now the "Eavesdropper" is all excited on the great honor bestowed upon her. The students of the Lenoir High School Band have asked her for an autographed picture to put in their Scrap Book.

3 3 3

### Another Band Scores Touchdown

Since school started this semester, the Natrona County High School Band of Casper, Wyoming, has played on sixteen different occasions, the last one being in the organized labor parade on October 31.

The band always plays at the Casper

football games, and as the varying temperature changes the pitch in the instruments, it is quite difficult to keep them in tune.

At the Casper-Cheyenne football game forty members of the band made the trip. A bus, which has been toting the band around for the past eight years, was used. Although it didn't break any speed records getting to Cheyenne, it got the band there safe and sound. Mr. Walsh, the director, cannot figure out how these boys and girls can eat so much candy and not get sick. A certain party of the band ate a pound and a half of candy on the trip. On the going trip everyone was in a hilarious mood, but on the return trip Mr. Walsh says it was more like a slumber party. They pulled in at two o'clock on Sunday morning. A good time was had by all.

\* \* \*

His first order of subs, applying on our baton offer was received from Edmond Baldini of Logansport, Indiana. Edmond is in quite a rush to get the baton, and I have a feeling that he will have it in two shakes of a lamb's tail.

\* \* \*

### First Fall Concert

Starting out on the right foot, the reorganized Joliet, Illinois, Township High School Band is doing fine. At their Annual Fall Concert quite a few selections from the 1934 Contest list were played. Among them were "The Purple Pageant" March, "Carillon" Overture, "Slavonic Rhapsody," "Shepherd of the Hills" Overture, "Suite Espagnole," "Spiritual Rivers" Overture, and "The Klaxon" March. For encores, and there were many, popular college songs and marches were played.

\* \* \*

Another new agent is James Sherman of East Jordan, Michigan. Judging from the subscriptions he sent in, I'm sure everyone in East Jordan likes THE SCHOOL MUSICIAN.

\* \* \*

Our agent in Trenton, Missouri, is Elbert Coberley. Pleased to meet you, Elbert.

\* \* \*

### Who Is Euterpe?

I wonder how many of you, when you read the camp story in the October issue, knew who Euterpe is. All those who did step to the front of the class. Well, there are more than I thought. I hope all of you who did not know the fellow looked him up in the encyclopedia and read the story of his life. He's a fine old fellow, and wherever you go with your instrument, Euterpe will surely be there.

\* \* \*

### Play for State Association

A concert was given by the West Virginia State High School Orchestra and Chorus in Wheeling. Under the direction of Mr. Joseph E. Maddy, they played before the West Virginia State Education Association. Selections on the program were "The Enchanted Castle" Overture by Hadley, "Angelus," Second movement from Third Symphony also by Hadley. "Ozarka Suite" by Busch, and "Pomp and Chivalry" (Grand Processional March) by Roberts. Eleven school orchestras were represented.

\* \* \*

The commission proposition has gone over big in Marshfield, Oregon. It takes more than bad weather to keep the subs from blowing in.

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### From Soup to Nuts

From piano to clarinet and then to alto clarinet has been the instrument changes made by Mildred Siewert of Hobart, Indiana.

It was the B<sub>b</sub> clarinet that nosed out the piano when Mildred became musically serious. Just a year of studying on the clarinet, and Mildred was promoted to the concert band. Later when the school purchased an alto clarinet, it was given to her to play in the band.



Then came the contests. In 1931 at the National Solo Contest held in Tulsa, Oklahoma, Mildred placed third; in 1932 in the National at Marion, Indiana, she was placed in the second division; at Evanston, Illinois, in the 1933 National she placed in the first division. At the latter contest she was chosen as one of the outstanding musicians to play on the program for the scholarship to the National Music Camp at Interlochen.

\* \* \*

In Berlin (not Germany), Wisconsin, Hyman Mishlove is the sub and news chaser.

### Light the Candles

Wonder if they had a birthday cake. There were some good recipes in the cook book just published by the Band Mothers Club of Princeton, Wisconsin.

The Stamps, Arkansas, High School Orchestra is two years old. With W. Harry Martin, the conductor, they are making plans for the coming year. Plans are also under way to furnish capes for every member of the orchestra. Those now in the orchestra are Mary King, Ruth Williams, Jimmie Scurlock, Avagene Powell, George Williams, J. T. Knighton, A. T. Walker, Merry Owens, Buford Bishop, Faye Roton, Patsy Chandler, Francille Riggins, Ralph Formby, Juanita Owens, William Boney, Benoid Bailey, Marvin Chandler, John Gladney and Glen McMurrrough.

Happy birthday!

\* \* \*

Cloyce Ray Morton is probably right this minute practicing some fancy twirls on his S. M. baton. The Heber Springs, Arkansas, High School Band went out and got the well known thirty-five subs. Therefore, ten guesses out of ten we think we're right.

\* \* \*

### Judges Named

For the Band Contest to be held in Belleville, Illinois, on April 6, 1934, Harold Bachman and Neil Kjos of Chicago and Fred Jewell of Indiana will be the judges. This announcement is made by Edwin H. Peters, Chairman of the Southwestern Illinois School Band Association, Belleville, Illinois, Township High School. The judges for the Solo Contest will be named later.

\* \* \*

In Cleveland Heights, Ohio, they're all working hard to finish up their order of 35 for the baton. They're half way through already, and we've got the baton all set to go as soon as we receive the word.

\* \* \*

### Sousa Memorial Program

The Lamar, Colorado, Senior Band paid their respects to the March King in their program held on November 6—

the anniversary of the birth of John Philip Sousa. The Sousa numbers played on the program were "U. S. Field Artillery March," "El Capitan," "High School Cadets," "Semper Fidelis," and the most famous "Stars and Stripes Forever."

\* \* \*

Oberlin, Ohio, was well represented in new subs this month.

\* \* \*

Despite the snow flurries, Agent Hyman Mishlove of Berlin, Wisconsin, has rolled up a nice list of subs.

**What a Boy Houston!**

A most outstanding school musician soloist is Houston Reed of Joliet, Illinois. Houston is now attending the Western Union College at LeMars, Iowa. He is directing the band there, getting his tuition for his scholarship and one-half of his expenses besides for his services. Through his solo work this year he has also won scholarships at Carleton College, Carleton, Minnesota, and at the VanderCook School of Music in Chicago. But let's dig into his past and see how he worked himself up.

It came about at that early age of eight years when Houston took up piano. Two years later he switched to the clarinet, although he still kept up his piano work. For three years he played with the Joliet Grade School Band and in his last year in the grades he held first solo chair. That same year he won a solo prize at Aurora.

Then came high school and more honors. Houston was a member of the



famous Joliet Township High School Band when they came out with flying colors in four National Contests—Council Bluffs in 1929; Joliet in 1928; Flint in 1930; and Tulsa in 1931. In his junior and senior years at high school Houston held first solo chair in the band. In 1931 he was a member of the woodwind ensemble that won in the State Contest. A year later he placed first in the District and State Solo Contests and in the Second Division at the National. Then in 1933 he placed in the First Divisions of all three contests. For his solo work at Evanston he was given a \$110 scholarship to Interlochen.

For two years Houston was the section leader of the reeds. He has played piano in a dance orchestra for a year, and at present has his own class of clarinet pupils.

\* \* \*

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of Kalispell, Montana, played the following program over radio station KGEZ: "On Oh Flathead," "Darktown France," "National Emblem" March, and then three numbers by Sousa, "Stars and Stripes Forever," "King Cotton," and "Washington Post March."

Out west The SCHOOL MUSICIAN is sure going over big. Miles City, Montana, is helping us along.

The twirling baton and "How to Twirl a Baton" are on their way to Charles City, Iowa.

Middletown, Ohio, has broken all records and is awarded all the blue ribbons for subs sent in this month.

Agent Lowell Miller of Shelby, Iowa, is getting a start out where the tall corn grows.

We've received so many long lists of subscriptions this month that I don't believe I can even mention half of them, but we thank you all very, very much for them and hope you will keep up the good work.

Bouquets to Walter Elliott of Noblesville, Indiana; C. B. Riles, of Dexter, Iowa; Curtis Wilkison, Kennett, Missouri; Ann Griggs of Newport, Vermont.

From Big Rapids, Michigan, come big subs, and Dorothy Harroun is the agent.

More batons sent out. Here's one to Salina, Kansas.

When you meet Normal, Illinois, in the contests, they'll surely be in tune, 'cause they've got a Bb tuning bar. You know the story—15 subs and you get a tuning bar. Try it.

**LaVerne Curry,  
News Reporter  
Ypsilanti, Michigan**

Planned since last August, the Sousa memorial concert held by the Ypsilanti, Michigan, High School Band was a great success. All marches on the program—except one—were written by Mr. Sousa. They were, "El Capitan," "Washington Post," "The Stars and Stripes Forever," and "King Cotton." The one exception was "Tribute to Sousa" by Goldman.

There are fifty members in the band, all boys. Mr. Barnhill is the director.

**John Richey, News Reporter  
Rock Island, Illinois**

At a recent football game at Rock Island, football enthusiasts were quite surprised when the 90-piece High School Band started to play that popular waltz tune, "Shadow Waltz." Up to this time only school songs and peppy marches had been played, and when the band tuned up to a waltz, there was quite a bit of comment, both pro and con. But that didn't bother Director Berchekas. He has an excellent band, and his double quartet of French horns is above the average.

(Note to J. R.—How about a picture of the d-q of F. h. and a writeup?)

**Jas. Morton, News Reporter**

Heber Springs, Arkansas

Everyone in the Heber Springs High School Band is working diligently so that he may be one of the five members chosen to take part in an all-state band concert. A meeting of the teachers in the state of Arkansas will be held in Little Rock on the 16th, 17th and 18th of November. This all-state band is to rehearse for two days, and then on the third day is to give a concert before a meeting of the teachers. Wonder who the lucky five will be.

**Mable Hafer, News Reporter**

Sturgis, Michigan

**FLASH!** From latest reports the Band Mothers Club has just elected their officers. They are Mrs. H. E. Stoekle, president; Mrs. P. S. Wheat, vice-president; Mrs. H. D. Hamilton, secretary, and Miss Zelia Jorn, treasurer.

\* \* \*

## Analysis of the NORDIC Symphony

(Continued from page 18)

the principal theme returns at letter "D" with a piano chord in the brass and woodwind.

The tempo is the same as that of letter "A" and the melody should be played vibrantly and warmly by all of the strings in unison, against which should shine forth the counter-theme which begins in the first and second horns the last half of the fifth measure after letter "D." For the sake of the conductor, it is wise to watch the entrance of the trombones and tuba one measure before letter "E."

At letter "E" the tempo becomes slightly more animated, and the third climax is reached one measure before letter "F." Here again in the measure preceding letter "F" it seems wise to divide the beat in order to secure a broad retard with the accompanying rapid diminuendo on the last beat.

The codetta begins at letter "F" with a part of the theme recalled in the solo horn.

At letter "G" the familiar woodwind figure occurs once more in the flutes, and the movement ends in two clarinets. The figure in the flutes should be played smoothly and in even tempo, and the final notes in the two clarinets should diminish in volume almost to the point where they become inaudible.

(Continued from page 17)

16. Russian Folk Melody (Song of the Volga Boatmen) Transcribed for Harp by Carlos Salzedo	CF
17. Russian Folk Melody (Song of the Volga Boatmen) Transcribed for Harp by Adolph Hass	Int
18. Chalmers—The Gipsy Fire Dance	Chal

**TRIOS**

(Violin, 'Cello, Piano)

1. Mendelssohn—On Wings of Song	W
2. Beethoven—Trio Op. 1, 2, 3	GS
3. Debussy—Romance	GS
4. Mendelssohn—Trio in D Minor	GS
5. Schubert—Trio in B	Im
6. Elgar—Chant de Berger	Im
7. Bridge—Minuette No. 1	Im
8. Parker—Suite	Elkan
9. Brahms—B Major, Op. 8	Elkan
10. Brahms—C Major, Op. 87	Elkan
11. Brahms—C Minor, Op. 101	Elkan

**STRING QUARTETS**

1. Beethoven—Quartet Allegro con brio, Op. 18, No. 1	GHM
2. Tchaikowsky—Quartet in D Major, Op. 11, Andante Cantabile	GHM
3. Haydn—Quartet in G Major, Op. 54, Minueto	GHM
4. Mozart—Quartet in G Major, No. 14, Allegro Molto	GHM
5. Pochon—Albums I, II, III, IV	GS
6. Winslow—16 Simple String Quartets	GS
7. Haydn—Variations on the Emperor Hymn	W
8. Kriens—Loch Lomond	W
9. Pargeter—Quartet G Major	W

\* The four selections marked with asterisk (\*) are to be prepared for the Ensemble Competition Festival for String Quartets to be held in Chicago at the time of the Music Supervisors National Conference. See note, bottom page 1.

**STRING QUINTETS**

(2 Violin, Viola, 'Cello, Bass)

1. A. Mistowski—Concerto for Strings in E Minor	OP
2. Handel—Larghetto from Concerto Grossino in B Minor	OP
3. Alfred M. Wall—Recreations	OP
4. Bach, Williams-Potter—The Giant Fugue	OP
5. Domenico Scarlatti—Four Pieces	OP
6. Handel, Whittaker—Suite of Dances from Alceste	OP
7. Warlock—Serenade	OP
8. Albert Stoessel—University String Orchestra Album	OP
9. Grieg—Suite in Alten Style, Op. 40 (Peters Edition)	OP

**STRING SEXTETS**

1. Esposito—Toccata Scarlatti	OP
2. Bach, Whittaker—Sonatina from Church Cantata No. 106	OP
3. Bach, Whittaker—Sinfonia to Church Cantata No. 12	OP
(3 violins, viola, cello, bass)	

**MISCELLANEOUS**

1. Brahms—G Minor, Op. 25	Elkan
2. Brahms—A Major, Op. 26	Elkan
3. Brahms—C Minor, Op. 60	Elkan
(violin, viola, cello, piano)	

4. Bach, Dehn—Premier Concerto (Peters Edition)	(3 violins, viola, bass)
5. Beethoven—Quintet Op. 4 (Universal Edition)	AMP
(2 violins, 2 violas, cello)	AMP
6. Brahme—String-Quintette Op. 88 (Peters Edition)	(2 violins, 2 violas, cello)
7. Beethoven—Quintette, Op. 29 (Universal Edition)	AMP
(2 violins, 2 violas, cello)	AMP
8. Mendelssohn—Quintette (Universal Edition)	(2 violins, 2 violas, cello)

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AMP	Associated Music Publishers, Inc., 25 West 45th Street, New York City.
B	C. L. Barnhouse, Oskaloosa, Iowa.
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Classified Department. The SCHOOL MUSICIAN.

## National Ensemble Contest

(Continued from page 12)

All applications for entering this contest are to be sent direct to the Contest Committee, care of the Music Supervisors Conference, 64 East Jackson Boulevard, Chicago, Illinois.

Following is an outline of general plans for the festival contest, which is under the auspices of the National School Band Association and the National School Orchestra Association, arrangements for the event being in charge of these two associations and the Committee on Instrumental Affairs of the Music Supervisors National Conference.

(1) A national ensemble contest for string quartet, woodwind quartet, woodwind quintet and brass sextet, will be held during the biennial meeting of the Music Supervisors National Conference (Chicago, week of April 9, 1934) under the auspices of the National School Band Association and the National School Orchestra Association, in co-operation with the Committee on Instrumental Affairs of the Music Supervisors National Conference. (The day of the contest to be announced later.)

(2) The rating system of judging will be used, with five divisions. The groups placing in the first three divisions will be invited to participate in a massed performance for the Conference in the evening.

(3) The contest will be open to ensembles from high schools throughout the country, whether or not the groups have competed in state contests. All entries must be members of either the National School Band Association or the National School Orchestra Association. The entry fee will be \$1.00 per member. These fees will be used to finance the contest. Certificates will be furnished to all participants.

(4) The instrumentation of the ensembles will be limited strictly to the following, with no substitutions, except the optional instrumentation of the brass sextet:

*String Quartet:* 1st violin, 2nd violin, viola, 'cello.

*Woodwind Quartet:* Flute, oboe, clarinet, bassoon.

*Woodwind Quintet:* Flute, oboe, clarinet, bassoon, French horn.

*Brass Sextet:* 2 cornets, French horn, trombone, baritone, tuba or 2 cornets, 2 French horns, trombone or baritone, tuba.

(5) Each ensemble shall prepare the several numbers designated by the directors of the contest. The required or "set" piece will be selected from

(Continued on page 28)

## Who's Who

Robert D. Isele  
Harrisburg, Pennsylvania

is elected to

The School Musician's Hall of Fame

(Picture on front cover)

WHEN a school band or orchestra is first assembled, there is seldom an even instrumentation. In the orchestra there will be perhaps too many violins and not enough woodwinds. In the band too many may aspire to be cornetists, and the trombone section will be sadly neglected. It was such a case as the latter that gave Robert D. Isele of the Harrisburg, Pennsylvania, High School Band the chance to play a trombone.

At the time Robert expressed a desire to join the band and orchestra there was an overflow of cornets in both organizations and a lack of trombones. So Robert chose the trombone. As he had a good start on the piano, his parents wished him to continue, which he did, during his junior high school years, taking trombone only every other week. His adeptness on the trombone was soon noticed, and his teacher urged his parents to get him a new and better instrument. This

they did, and Robert progressed much faster.

After entering the Senior High School last February, the Supervisor noted his fine work on his instrument and advised Robert to enter the State Solo Contest. At that time he had just passed his fifteenth milestone.

First of all, though, Robert entered the District Contest and came out first. Then he competed in the State Contest and again came out first. Sent to Evanston to vie in the National, he placed in the First Division, some naming him "outstanding" among all trombone contestants.

In the American Bandmasters Association Contest for a scholarship at National Music Camp, Robert was chosen to represent his instrument. Although not receiving the full scholarship in this contest, Robert did receive a part scholarship and spent the summer at that well known music camp among the pines—Interlochen.

## Tale of the Northeast Ohio District Band

(Continued from page 21)

or letter of applause to the few sponsors who are willing to pay for good music.

At the same time the N. E. O. T. A. meeting was being held in Cleveland five other district teachers' meetings were being held in the state. The O. M. E. A. chairmen in each district was responsible for some musical activity such as the above band, so that it can easily be seen the Ohio Music Education Association is actively engaged in promoting and encouraging all types

of musical activity. In 1934, in northeastern Ohio, a selected chorus of 500 singers will be chosen to perform for the N. E. O. T. A. and to broadcast. Besides these organizations the district chairman last year promoted three large successful music festivals in the district, choral at Canton, band at Medina, and orchestra at Warren. The O. M. E. A. is responsible for the state band, orchestra, chorus, small ensembles, and solo contests held each year in various parts of the state.

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this list on the day of the contest and each ensemble will be required to play the set piece and one other piece of its own choice from the list. Following is the music to be prepared by participating ensembles of each type as indicated:

**BRASS SEXTET**

1. *Verdi*—Triumphal March from *Aida*. (W)
2. *Tallmadge*—Fantasie, Rain. (W)
3. *Gault*—Serenade for Brass Sextet. (DIX)
4. *Oskar Bohme*—Brass Sextet in Four Parts, Opus 30. (Publisher to be announced.)

**WOODWIND QUARTET**

1. *Turecheck*—Divertissement (F Minor). (W)
2. *Silcher*—Loreley—Paraphrase (arr. A. E. Harris). (CB)
3. *Schumann*—Scenes from Childhood. Harvest Song in Canon Form—Sicilienne Fugue. (W)
4. *Laube*—Alsatian Dance (arr. A. E. Harris). (CB)

**WOODWIND QUINTET**

1. *Beethoven*—Adagio and Minuetto from Sonata Op. 2 No. 1. (W)
2. *Franz Danzi*—Gypsy Dance. (CF)
3. *Lefebvre*—Suite Op. 57, Pt. 1, Canon, Pt. 3, Finale. (Im)
4. *Turecheck*—Introduction and Scherzo. (W)

**STRING QUARTET**

Selected from Gamble's Program Series for Strings—Program V.

1. *Beethoven*—Quartet No. 1, Op. 18, No. 1, Allegro con brio.
2. *Tschaikowsky*—Quartet in D Major, Op. 11, Andante Cantabile.
3. *Haydn*—Quartet in G Major, Op. 54, No. 1 Menuetto.
4. *Mozart*—Quartet in G Major No. XIV, Molto Allegro.

(6) All ensembles placing in the first three divisions will be expected to participate in the massed performance and in the rehearsal for same. The rehearsal will be held in the afternoon and the performance will take place the same evening. The contest will take place in the forenoon.

(7) Arrangements will be made for low priced accommodations in the city of Chicago for the contestants, and their chaperons. All contestants should plan on arriving in Chicago not later than eight, Friday morning, and on leaving not earlier than midnight Friday.

For further information, application blanks, etc., address the Committee, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

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# The Clarinet Reed and Mouthpiece

BY HARRY E. O'BRIEN

The high school band or orchestra, to a great extent, is retarded by slow progress of the reed section. Of all the instruments in an orchestra, the clarinet is, without a doubt, the most difficult to master, even up to the point where it is as presentable or to where it will make as good a showing as the strings or brass.

The real difficulty lies in the fact that, unlike the violin or cornet in which the tone or sound producing medium remains about the same, the clarinet sound producing medium is always wearing out. This medium is the reed. No two play just the same. The student of the clarinet always has that handicap, the tone producing medium always undergoing a change, never set. A new reed has never been played upon, it has never vibrated, its real qualities do not appear until after hours of "breaking in." The clarinet player, it might be said, is no better than his knowledge of how to select reeds, work them in and to care for them after they are worked in. To judge a reed properly so that his playing will always be the same, requires as much study as playing the scales.

Fifty years ago there were no reeds to be had except those made by the clarinet player himself. Just think of that! He had to learn to make a reed before he could even start to learn the instrument. Compare that with today—reeds selected and graded, of different strengths, so that now the student of the clarinet can select the strength nearest to that which will produce the quality of tone that suits him best, and then start the process of playing it in. Of course it's difficult to get a new one as good as the old one, before it wears out, and therein lies the secret of how to judge a new reed, and to know if it really will come around as good as the old one.

I have mentioned the reed first, but I consider it second in importance to the mouthpiece itself. A rubber mouthpiece in the hands of an artist gets the greatest care, else it would not give service. Rubber warps badly if exposed to any heat such as sunlight, or if the instrument is put in the case and laid on a radiator or anywhere where the temperature is above normal. This warping of course changes the bevel upon which the reed vibrates and changes completely its playing qualities.

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to the instrument the finer qualities. The tone quality of crystal is naturally more solid than that of rubber. This is due to the fact that rubber is a non-conductor of sound.

Above all, the director of a high school band or orchestra should have the mouthpieces of the clarinet players inspected by some one with a thorough knowledge of reed instrument mouthpieces. The playing qualities of a mouthpiece cannot be determined by just looking at it, as the important part, the facing, can be measured only by one having the proper gauges. You will do the boy or girl who plays clarinet in your organization a lasting favor by helping him procure the proper equipment for his clarinet. A fine instrument means nothing unless it is equipped with a suitable mouthpiece and reed.

## Are You Holding out on Your Tailor?

HERE is a naughty practice becoming attached to school band "buyers" that is very disturbing to the uniform industry. It is something that we do not believe the Band Director himself is generally responsible for, further than to permit it without a great deal of vigorous objection.

The bad practice of which we speak, and which is responsible for an amazing number of letters of protest coming from the uniform manufacturers who advertise in this magazine to the editor, is that of ordering sample uniforms and neglecting to return them when the time comes when they should be returned.

In defense of school Bandmasters we enter the claim that no Bandmaster would be interested in holding on to a single band uniform that does not belong to him, that there would be no object at all in keeping it, and that school Bandmasters particularly, being a part of the educational system, have too much pride to enter into any practice that might reflect on their high sense of fairness and integrity or cast a shadow of suspicion on their good name.

These uniform houses withhold specific information when filing their complaints. That is just as well, and in fact we would not wish them to do otherwise. One of the more recent letters received reads in part, "We receive quite a few inquiries where they request sample garments made up, and in fairness to a prospective customer as well as to ourselves we send these sample garments to them. Invariably these are not returned, and in the majority of cases we have to write and write before they are finally returned."

We hope these shoes are not pinching the toes of any of our Bandmasters. We feel sure that if sample uniforms are not returned as promptly as the manufacturers think they should be, that there must be some good reason for it, and we are going to stand pat on that conclusion. Confidentially, if any of you are holding up some sample uniforms that ought to be returned, send them back right away, and no one will ever know anything about it. Don't tell a soul.



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**This Man is one of the most  
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**T**HIS is the open season for early fall concerts. The superb Class B band of Hobart, Indiana, under the direction of William Revelli, passed out an evening of their high-grade entertainment during the interlude since you last received a copy of this magazine.

Like many of the first fall concerts the program numbers were comparatively light. Later on as the artists, many of whom are new in the band this year, become more artistic they will feel more at home with Wagner and Strauss and the other heavyweights.

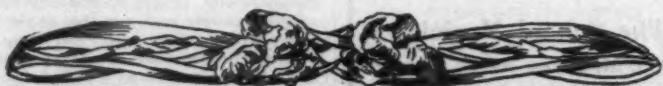
In our observations we have discovered two influences that make great school bands great. One of them, and this, of course, is the primary lubricant to success, is the director. The Hobart band unquestionably has a director of exceptional musicianship, of brilliant imagination, and a natural pedagogue. The other reason for the success of this band is, ladies and gentlemen, Mr. Dell F. Beach.

Mr. Revelli has produced a fine band and Hobartans love it. But when the band needs cash, for a trip to a con-

test or to the World's Fair or the American Bandmasters Association convention or to answer any of the numerous calls that naturally come to an exceptional organization of this kind, it takes Mr. Beach to remind those Hobartans that they do love their band and that the shelling out of a little needed cash is but a justified expression of gratitude for the good every performance does for the town, its merchants, its citizens, and more particularly its rising generation.

Mr. Beach never misses. He is never too busy to do a good turn for the band. Everything he attempts to do for the band is prompted by such sincerity and love that his efforts cannot fail of success. He is as much a part of the organization as any one of its musicians, or even the director himself. He is an inspiration to its members. They respect and honor him.

Mr. Beach is one of the unsung heroes of school music, but his work and devotion are not unnoticed or unappreciated by those who can do most to make his life a happy one. He dwells in high regard "in his own home town."



**The Ohio Band Camp**

With the end of the camping season, and especially that of a new camping enterprise, arise the questions: "Was the camp worthwhile? Was the time profitably spent?" We who were at the Ohio Band Camp during this, its second year of existence, as we look over the benefits there received, classify them as material and spiritual.

Perhaps there was suffered during the course of eight weeks, the breakage of two or three reeds; or possibly a new dent was added to disfigure the surface of a horn. What of it? Our gains far offset any such petty losses as these. The musicianship of every camper was greatly improved by instruction under competent teachers, daily practice and rehearsals. Then, too, by the combination of sufficient rest, deliciously balanced meals, and proper exercise, physical fitness resulted. So interesting was the daily program that even the youngest campers were kept from being homesick, and the oldest from being bored.

Even more beneficial than the above, were the psychic values acquired. The continual association with an intellectual type of ambitious musician, as were our colleagues, was won't to make a lasting impression. To us there also came, through the medium of weekly Sunday School classes, the courage, reverence, love and inspiration, essential in successfully determining between right and wrong.

We're going back to camp! Fate will force some to bid farewell to such pleasant educational experiences for the future, but even they will re-live in memory, the cares and lessons of last summer; while the more fortunate go back to acquire more learning and a greater appreciation of the beauty in music.

ELAINE BUBIS,  
2885 Washington Blvd.,  
Cleveland Heights, Ohio  
(Cleveland Heights High School Senior)

**Kind Words**

I have particularly enjoyed the articles on the problems of each instrument, as your recent articles on the trombone. Let's have more of them. A series on French horn and bassoon would be greatly appreciated here.—Denton Rossel, Director of Instrumental Music, Fredonia, Kansas.

The October issue of The SCHOOL MUSICIAN was certainly inspirational. Our St. Joseph County School Band paid tribute to the March King by including "The Thunderer" March and the "Stars and Stripes Forever" on its program at the North Liberty, Indiana, High School before five hundred school students.—Wayne Van Sickle, Music Instructor, St. Joseph County, Indiana.

Now "I" want to know why you don't have "Studenten-Stimmen" department any more. Personally, I believe that was one of the best features of the magazine. If you would begin it again, I certainly would contribute all I could. However, the magazine is plenty good as it is, and I don't believe it could be improved much. But why don't you run a series of articles by artists of different instruments, instead of articles confined only to cornetists and pianists? Give everyone a chance.—Herman Bohnhoff, Jr., Owatonna, Minnesota.

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Dream Of The Shepherdess.....	.....	.....
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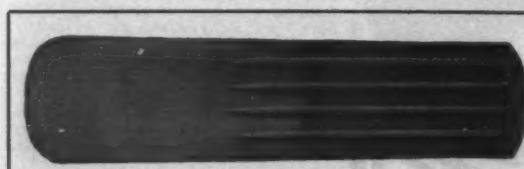
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## S. M. Personalities

Gretchen Preuss: It is difficult to attempt to set down a satisfactory word picture of this interesting personality. Miss Preuss is a native of Germany, Essen to be exact. She came to this country at ten, shortly following the war, continuing her education at Schurz High School in Chicago, where she has made her residence most of the time since coming to this country. She is devoted to her new homeland and a loyal Chicagoan.

Miss Preuss is one of the most important figures in The SCHOOL MUSICIAN personnel. Her work and activities touch every department in the business of publishing this magazine, and she has had much to do with the molding of those policies in its management which can best stand close observation. If you have ever visited our offices, you have felt the grip of her magnetic personality. If she has sought your patronage as an advertiser, you have found her eagerness and enthusiasm prompted only by an urge to be helpful to you. It is a way with her.

Managing the business office; keeping the books; guarding the bank account; bearing down kindly but persistently on those who are reluctant about paying their bills; persuading the advertiser to send in his copy and persuading the printer to set it to suit the advertiser; assisting with makeup and attempting to protect the editor from continuous interruption when the closing date is pressing and the editorial pencil needs to fly, are just a few of the major cares of her day. But there is an exhilarating buoyancy in her happy application, and she has the faculty of succeeding in whatever she conscientiously sets out to do. Miss Preuss is a student of art; interested in finance; a patron of music, particularly opera and the symphony; and she likes swimming and golf.

## DR. RAHTE MUST BE JOKING

Us editors may tug and toil,  
Till our fingers are sore,  
But some worthy soul is sure to say,  
I've heard that joke before.

Teacher (entering room): "Order!"  
Order!"  
Absent minded pupil: "Egg sandwich."

"Why do you call your alarm clock Macbeth?"  
"Macbeth doth murder sleep."

I had a dream last night that I was eating shredded wheat, and when I woke up half the mattress was gone.

"Where's your brother, Freddie?"  
"Aw, he's in the house playin' a duet. I finished my part first."

"What are you fishing for?"  
"Whales."  
"No whales in that creek."  
"No fish, either. Might as well try for whales."

The word "flapper" has been in use in England for close on to two centuries. The term originally implied, "young ducks not able to swim."

The invention of the harp was due to an accident, we understand. On the other hand, the inventor of the bagpipes was a Highland cottager who got the idea from stepping on a cat.

Frosh (rushing madly into library): I want the life of Caesar!

Librarian: Sorry, but Brutus beat you to it.

"Jim will be in the hospital a long time."

"Why, have you seen the doctor?"  
"No, the nurse."—Red Cat.

Nervous Lady (to taxi driver)—Please don't drive so quickly round the corners. You frighten me terribly.

Taxi Driver—Aw, don't be scared, lady. Why doncha do the same as me—close your eyes when we come to the corners.

"What makes you so uneasy? Is your conscience troubling you?"

"No; it's my winter underwear."—Boston Transcript.

Marshal von Hindenburg has preserved his Teutonic temper and his sense of humor. London Public Opinion furnishes this example:

Interviewer—What do you do, sir, when you get nervous?

Hindenburg—I whistle.

Interviewer—But I never heard you whistle.

Hindenburg—Neither did I.

Two ministers were driving in a cab to the station, and were in some anxiety lest they should miss their train. One of them pulled out his watch and discovered it had stopped.

"How annoying," he explained. "And I always put such faith in that watch."

"In a case like this," answered the other, "good works would evidently have answered the purpose better."—Christian Advocate.

"How did you find things down on the farm this summer? Crops good, I hope."

"Well, father did fairly well on his barbecue, but he just about broke even on his gasoline and oil."—Hudson Star.

A man entered a hotel, placed his overcoat on a rack, and pinned a card to it on which was written:

"This overcoat belongs to a champion prize fighter. Back in ten minutes."

When he returned the overcoat was gone, but the card was still there. To it had been added:

"Overcoat taken by champion long distance runner. Won't be back at all."

Author—Have you seen the new play I wrote about the couple who were always quarreling?

Neighbor—No, but I heard you and your wife rehearsing it.

Wife (pointing out highly-priced hat in shop window): John, dear, isn't that a duck of a hat?

Husband: Yes, but I prefer a duck with a smaller bill.

Lawyer—But, madam, you cannot marry again. If you do, your husband has clearly specified that his fortune will go to his brother.

Fair Client—I know that. It's his brother I'm marrying.

"Sorry I gave you the wrong number," said the polite telephone operator.

"Don't mention it," answered the man who had made up his mind not to lose his temper. "I'm sure that the number you gave me was much better than the number I asked for. Only it just happened I wasn't able to use it."

A wealthy auto tourist lost his pedigree dog while stopping in a small town. He inserted a lost ad in the newspaper, offering a reward of \$100. The next day he went to the office to inquire, but no one was to be found except a decrepit janitor.

"Where the thunder is the newspaper force?" asked the tourist impatiently.

"They're all out," the old man replied, "trying to find yer dog."

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## Mr. Horn's Problem 6 for Trombonists

(Continued from page 20)

knowledge of your instrument? Learn the various tones that are made in more than one position; these are a real help in rapid technic; get control of the slide; be sure that you hit the right position at the right time. This counts for something, especially when playing solos. Above all, cultivate a musical ear; be able to play in tune.

The piano player does not depend so much on his sense of hearing, but the singer, violinist and trombonist depend absolutely upon their ears for their intonation. True musicianship cannot exist without the ability to hear accurately. The only way to develop this is by scale and interval practice.

Some of the benefits derived from continuous scale and interval study are: First, a familiarity of the major and minor keys, so that it is possible to determine at once just what key a given piece is in. Second, an automatic readiness in reaching the proper position, which makes all hard passages easy. Third, develop fluency and ease in techniques. Fourth, proper articulation and different varieties of attack. Fifth, it lays the foundation for memorizing and sight reading.

The idea is not how much you practice, but when and how you practice.

One of the difficult things in trombone playing is to gain perfect control of the muscles of expression. It is by contracting and relaxing these muscles that we are enabled to play extreme high and low tones, slurs and intervals.

In passages containing short notes, followed by rests, the lips must be trained to remain closed at the corners, except when taking breath.

A good many rules and laws are given governing the way to practice, but to me there is only one rule or motto, and that is:

*Never study and practice without a purpose, or the mind directing.*

*The seven clefs.*

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French Horn and Trombone is the matter of clefs.

The piano student learns two clefs very easily and performs difficult selections while reading both clefs at the same instant; why is it considered so very difficult by the average wind instrument performer to read two clefs?

The serious minded trombonist who aspires for a high position in the field of Trombonology must be able to read and play more than one or two clefs, or he is up against a serious handicap.

First reason is that the majority of foreign publications contain 1st and 2nd Trombones in Tenor Clef, with the symphonies having trombone in Tenor and Alto Clefs.

It is required that the performer in the Symphony or Grand Opera Orchestra be able to read Bass, Tenor and Alto Clefs.

The Bass clef is the established clef for Trombone in America, but that alone is not satisfactory to the ambitious student.

It should be the aim of every student of the trombone to master the clefs given with this article.

The theatre musician is often called on to make extremely difficult transpositions in order to accommodate a singer whose voice is not able to register well.

Being able to transpose at sight and make a good job of it, means dollars and cents to the trombonist.

I submit the seven clefs which are valuable in making transpositions, also a one-octave scale for each clef with the letter name and positions.

Study each clef carefully, learn the required positions and in a short while the average player will master all seven clefs.

## Kind Words

The SCHOOL MUSICIAN is a great magazine for the folks, and it has been a big help to me, also.—N. H. Falkenhainer, University City, Missouri.

The SCHOOL MUSICIAN sure is a crack band magazine. The band in this school gets it every month, and I sure enjoy it.—Frank Penn, Westfield, New Jersey.

We enjoy your magazine very much and appreciate the information it always contains.—Charles C. Chase, Paulina, Iowa.

Your magazine is indeed an excellent book, and I always look forward to the next issue.—Brother J. Alphonse, Evans-ton, Illinois.

Congratulations for the excellent magazine, and best wishes for its continued success.—Stanell M. Bagwell, Amarillo, Texas.

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